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NEW YORK

Weekend Therapy

SPRING TRAVEL

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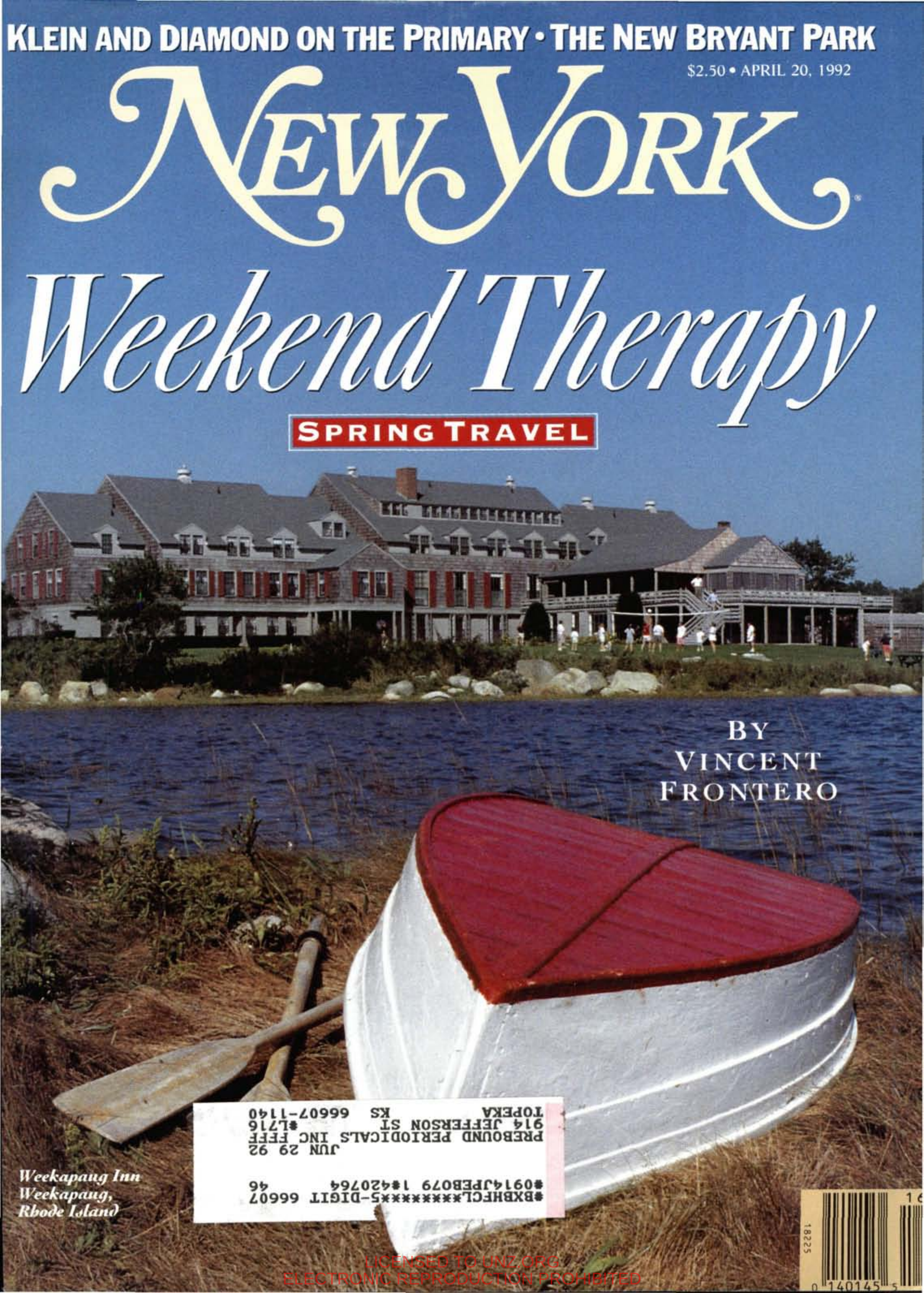

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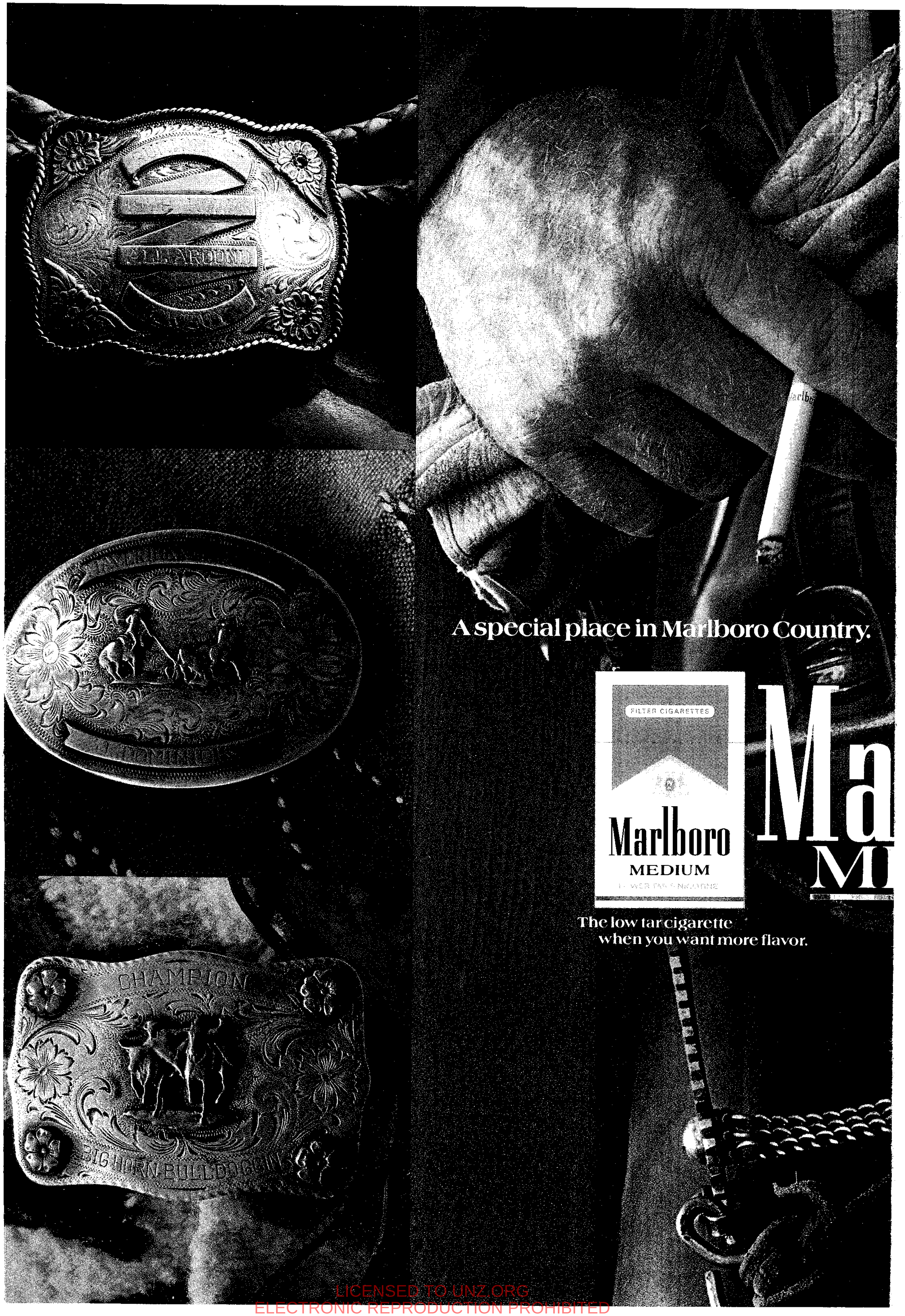
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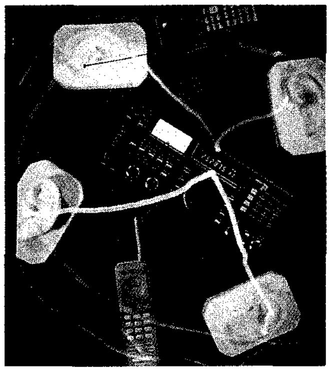
BY CRAIG BROMBERG

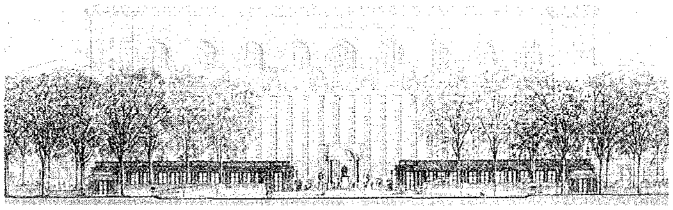


It's true—talk *is* cheap. For just $100, you can eavesdrop on Gotham. First, stop by your local electronics store. Buy a scanner; play with the dials. Soon, intimate talk will come through the speakers. Here, Craig Bromberg takes notes. In the age of the scanner, there's virtually no such thing as a private wireless call. Almost any signal that's not scrambled can be monitored. The device tracks cordless chat, even Air Force One. There's only one catch—it's illegal. Sort of.

44 Field of Dreams

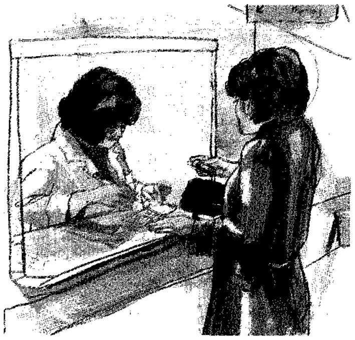
BY ELEANOR DWIGHT

Next week, it will be much harder to fear Bryant Park. It's born again—rethought for humans. No chain-link fence, no rot. Just statues, sane bathrooms, and a classic French design. Green peace.



48 My Breast: Part Two

BY JOYCE WADLER



Last week here, Joyce Wadler began to tell her nightmare. It was real. She found a lump in her breast, and soon learned it was cancer. In Part One, Wadler shared her confusion, her fear of death. Now she confronts her body, the surgical options. The choices aren't simply medical, but cosmetic. Will she lose her *entire* breast? There's also frustration, with her boyfriend—and a circus of doctors.

62 Spring Travel: Weekend Therapy

BY VINCENT FRONTERO

A few nice days can't heal the angst of winter. Skip town. These ten inns know what you need—they speak the language of luxe. There's backgammon on Hudson, boccie in Geneva. Plus sand, surf, and lots of swell food. Start packing.

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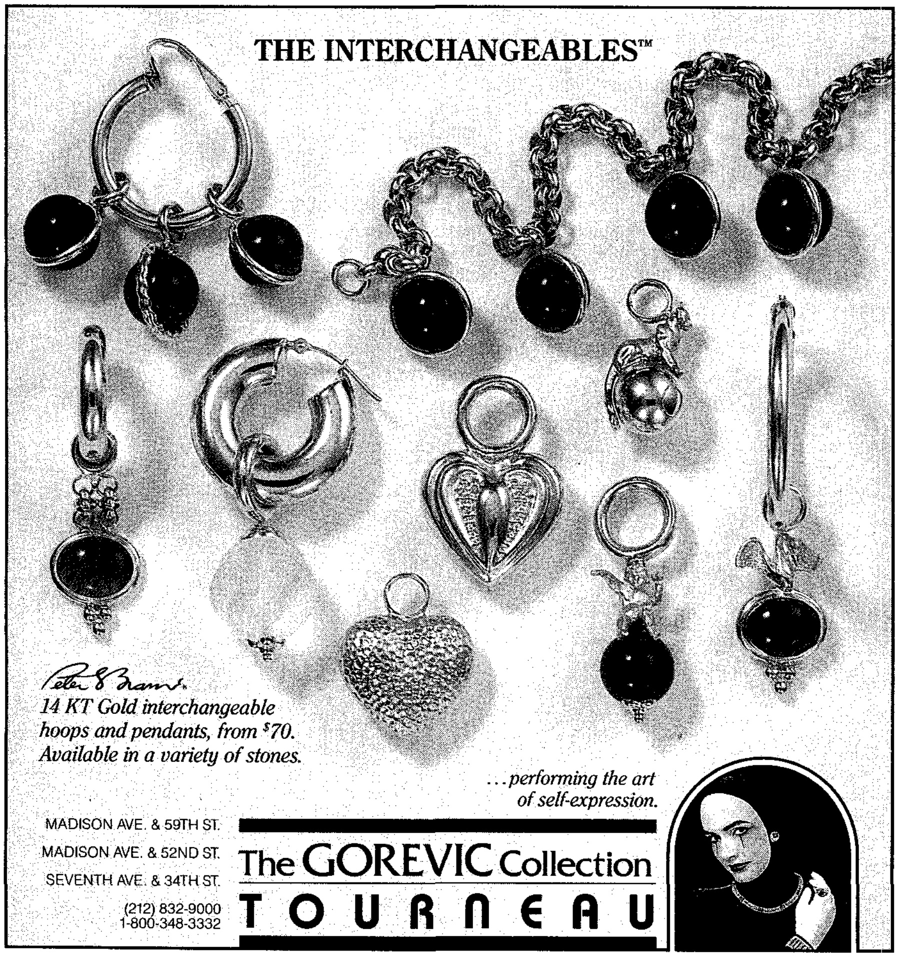

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LETTERS

Review Revue

I WAS DISMAYED THAT IN ROSS WETZSTEON'S otherwise first-rate article on Herb Gardner ["Ghost Story," March 30], he included a negative quote from Frank Rich's review of *I'm Not Rappaport,* thus enhancing the impression that the *Times* critic is the sole arbiter of opinion for the American theater. More than 90 percent of the reviews for *Rappaport* (which I produced) were favorable. To cite just a few other highly visible and respected critics: William A. Henry III at *Time* called it "the funniest and most touching play of the season." Edwin Wilson of the *Wall Street Journal* said the play was "richly rewarding in its blend of humor, warmth, and native wisdom." And Clive Barnes remarked in the New York *Post* that *Rappaport* was "a delightful fantasy comedy with real characters poised delicately in an eggshell world of reality." Certainly the adjectives found in these quotes would have balanced those used, which, unfortunately, did not give an objective critical reading of the play.

James Walsh
Manhattan

EDWIN DIAMOND IS RIGHT: AS HE SAID IN his March 23 "Media" column ["Two on the Aisle"], appointing a second daily drama critic on the New York *Times* (as proposed by Robert Brustein in *The New Republic*) would not solve the problem of Frank Rich's alleged life-and-death power over Broadway theater. Editors do not confer that power; audiences do. They can, and sometimes do, ignore Rich's opinion or else don't wait for it. *Cats, Les Misérables, Phantom of the Opera,* and *Miss Saigon* all had spectacular advance sales, based on reports from London that came before the New York reviews were ever written. Having two *Times* critics would not only be a waste of space, it would not undermine the influence of the one that theatergoers perceive to be the chief critic. Walter Kerr once had power as the *Times*'s daily critic, but when he was transferred—at his own request—to the Sunday paper, he lost that power, though none of his grace and perception.

Clifton Daniel
Manhattan

Historical Note

IN "TOME FOR THE HOLIDAYS" ["BEST Bets," March 23], about Copeland Marks's cookbook *Sephardic Cooking,* Barbara Costikyan writes that Sephardic Jews resettled in North Africa, Ethiopia, India, Central Asia, Turkey, Persia, and Uzbekistan. No Sephardic Jews went to Ethiopia, Central Asia, Persia, or Uzbekistan, and only a handful at most to India.

Costikyan's error stems from an uncritical reading of Marks, who has misused a Jewish communal term and then rewritten history to suit his misuse. Sephardic Jews, properly speaking, are the Jews of the Iberian Peninsula and their descendants elsewhere who have maintained any kind of Iberian-origin Jewish culture. Jews leaving the Iberian Peninsula settled mostly in Mediterranean countries (chiefly the Ottoman Empire), various other European countries, and the Western Hemisphere. Thus, of the places Costikyan mentions, only North Africa and Turkey have had any significant Sephardic population.

The term *Sephardic* should not be used to designate any and all non-Ashkenazic Jews (as Marks unfortunately uses it). The Jews of Ethiopia, Uzbekistan, Iran, and many other places are not Sephardic inasmuch as their ancestors did not come from the Iberian Peninsula and they have no Iberian-origin Jewish culture.

Marks should have called his book *Non-Ashkenazic Cooking.*

David L. Gold
President
Association for the Study
of Jewish Languages
Haifa, Israel

Copeland Marks replies: In the introduction to my cookbook, I specified that I was using the word *Sephardic* not in the historical sense but as a loosely interpretive term based on non-Ashkenazic traditions and rituals.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Getting By on Her Good Looks

I AM CERTAIN THAT CHRISTY TURLINGTON IS a very nice person, and Michael Gross wrote a fairly interesting piece on her, considering her limited life experience ["Model Model," March 9]. But please answer one question: With *so many* accomplished and brilliant women in New York, why does your magazine devote nine whole pages to someone whose only major accomplishment is the fact that she's very photogenic?

Nan Gilbert
Narberth, Pa.

The Times, They Are a Changin'

AT A TIME WHEN THEIR LIFE-STYLES SHOULD have reached some degree of tranquillity, "The Graying Yuppies" [by Stephen M. Pollan and Mark Levine, March 9] are "sandwiched" between college-bound, or home-bound, unemployed children on one side and, on the other, parents living far beyond the normal lifespan who look to their children for help.

An even more somber scenario: Should these 40–55ish ex-yuppies lose their jobs during this time of economic malaise, they become what we in my headhunting business have termed "Executive Boat People"—unemployed older executives adrift in the sea of a stagnant economy, with no place to land and no one to take them in.

Jerry Fields
Chairman
Jerry Fields Associates
Manhattan

MY HUSBAND AND I COME FROM THAT PRE-yuppie generation that married young and had its children young. Consequently, our married children, who live nearby, have many warm, happy memories of growing up surrounded by an extended family of four loving grandparents. As a result, even though the main responsibility of caring for our parents is ours, the burden is lightened because our children share it with us. We feel truly blessed and are very thankful for this beautiful family.

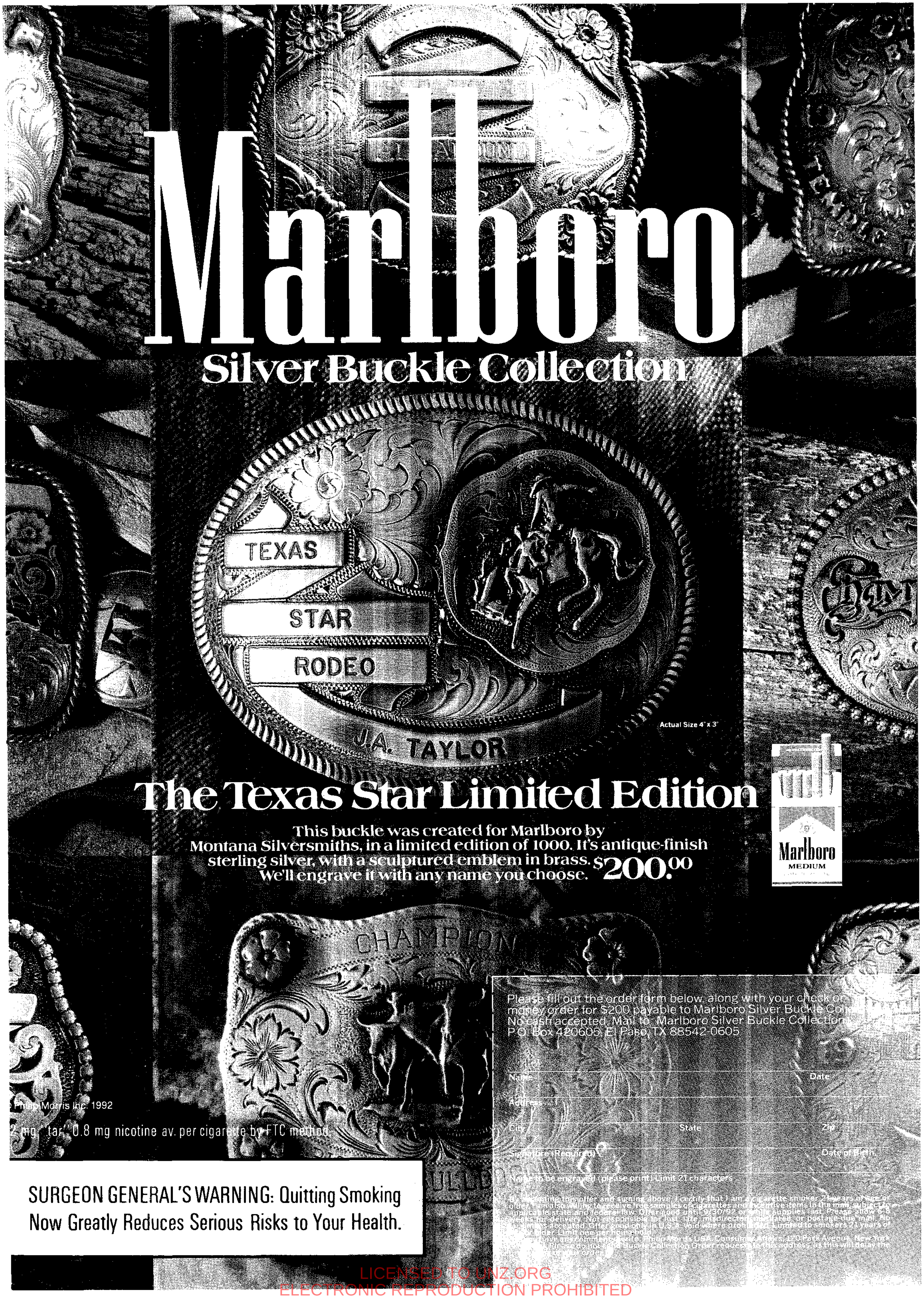
But reality rears its ugly head in the complex workings of the legal and medical systems. Parents do not want to face the fact that a loss of independence is part of the aging process. This delusion causes them to risk losing their life savings should they become seriously ill. Transferring their assets while they are still healthy and in control is a necessity that can prevent this loss and spare their loved ones pain later on. *How to Protect Your Life Savings From Catastrophic Illness & Nursing Homes,* by Harley Gordon and Jane Daniel, is a *must read* for anyone who has an elderly parent or who will one day be elderly.

We must take responsibility and plan our future now!

Andrea Gilligan
Flemington, N.J.

I COMMEND POLLAN AND LEVINE ON A THOR-oughly interesting and comprehensive article. Time and circumstances have changed the yuppies; they have come to their senses, albeit reluctantly.

Thanks to *New York* for a hopeful note in disillusioning times. May I add a note of personal interest? Several years ago, pre-recession, one of my favorite movies was *Nothing in Common,* starring Jackie Gleason, Tom Hanks, and Eva Marie Saint. In it, Hanks portrayed the successful, selfish, typical yuppie of the eighties—free, high-standard life-style, with responsibility to no one but himself and a condescending attitude toward his parents. He was com-



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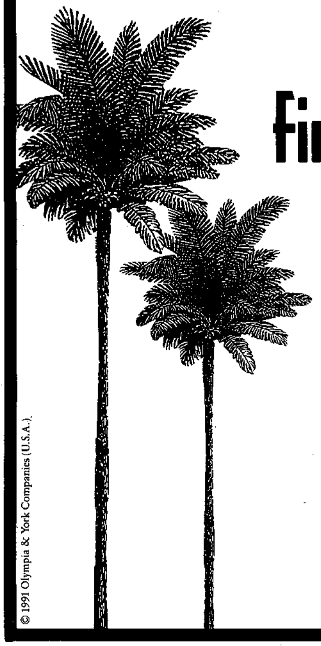

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pletely uninterested in their problems and considered his father a failure.

Then his father (Gleason) became seriously ill. Hanks was forced to do some soul-searching. He realized that he loved his father, in spite of his shortcomings, and—*behold!*—the yuppie came through, caring for him with love and concern.

Economics and recession are great levelers. Adversity separates the men from the boys. Dare we hope for a return of sanity and more compassionate relationships?

Natalie Singer Cluxton
Delray Beach, Fla.

The Evil That Men Do

THERE IS ENOUGH TO CRITICIZE ABOUT PAT Buchanan without insinuating that he admired Hitler, as John Taylor did in his otherwise fine article "The Demon Gap" [February 24].

How can anyone doubt that Hitler was an individual of great courage with extraordinary gifts? Does anyone think that a dumb wimp could seize control of the German government, pull the country out of the Great Depression, and come within a hair of conquering all of Europe? Taylor should realize that courageous, gifted people can sometimes be very evil.

Robert W. Wilson
Manhattan

Taking Stock

CHRISTOPHER BYRON'S RECENT ARTICLE "John and Me" [February 10] left me with an amusing sense of déjà vu. I left Citibank more than ten years ago out of frustration, not because, as Reed said, "the bureaucracy [was] killing me," but largely because of politics, which was killing me and, obviously, the bank as well.

Decisions Reed and others were involved with were frequently made on the basis of "turf" growth; i.e., loan-portfolio growth was considered more important than its profitability for the shareholders. Business managers were often recruited from non-related consumer packaged-goods companies, mainly for their "broad" marketing expertise rather than for their savvy in selling financial products. I remember my dismay at one staff meeting when a recently hired senior executive informed us that as far as he was concerned, it didn't make a difference whether you were selling soap, toys, consumer loans, or IRAs.

Is this what Reed meant when he said he wanted "less . . . ignorance of externalities," or is he saying management never really gave a damn about making money until the stock, including his and his predecessors', tanked? Maybe he's finally beginning to experience what his stockholders have been feeling for some time.

Jack N. Bonné
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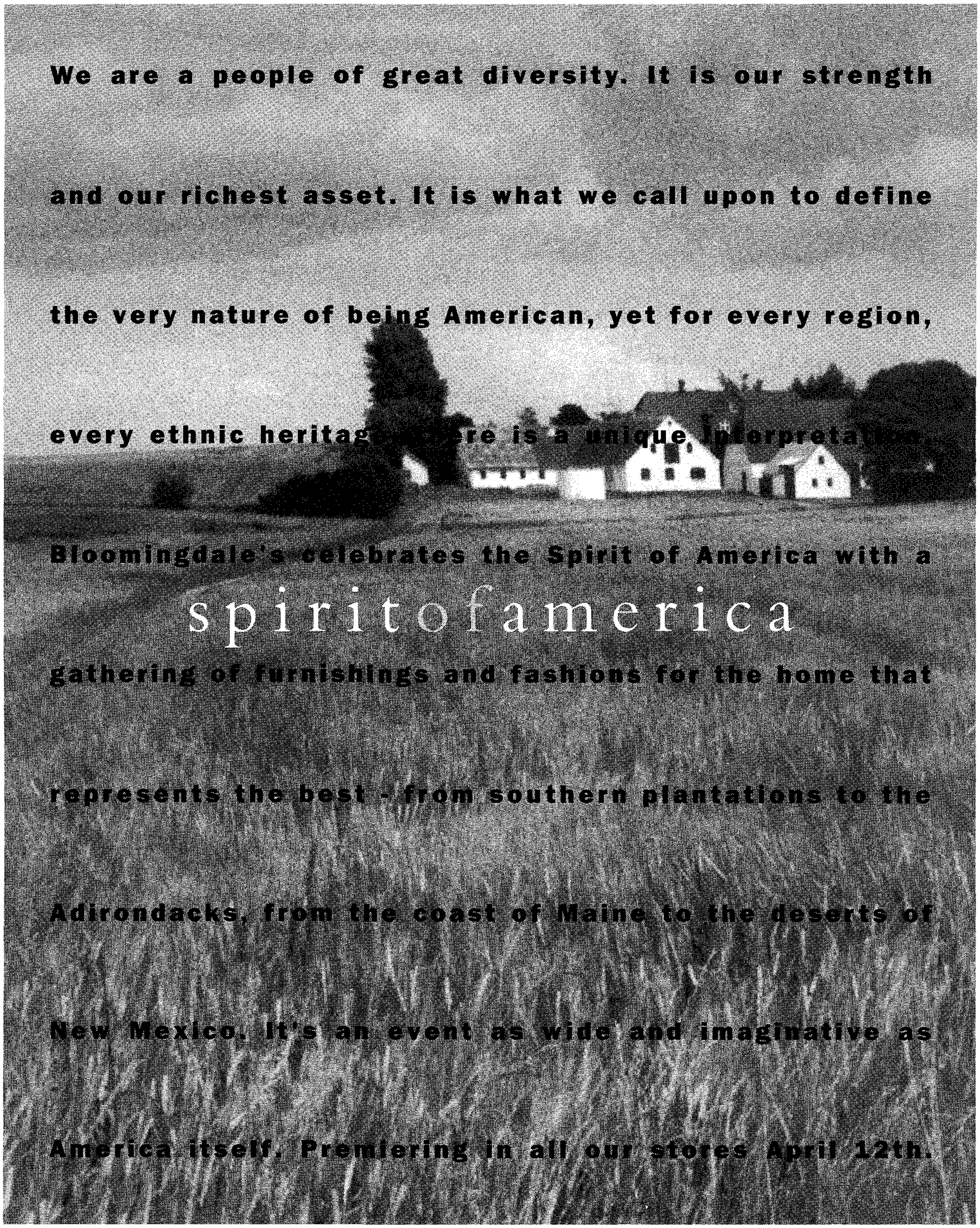

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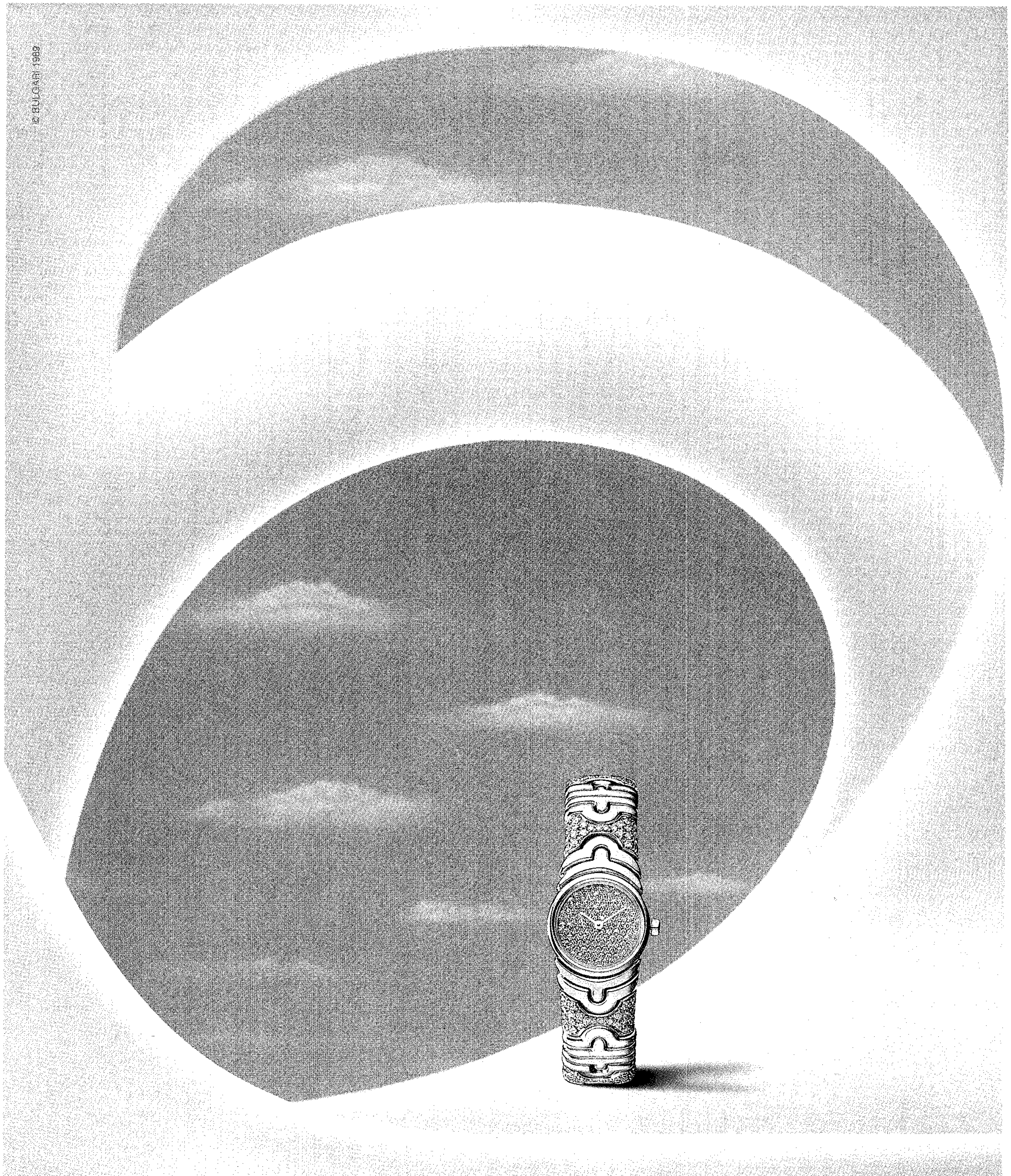

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NEW YORK INTELLIGENCER

BY JEANNETTE WALLS

A VACANT SPOT...COMING APART AT THE SEAMS...D.J. DONNY T. AND HIS FUNKY BUNCH

A BRONX JEER FOR JERRY BROWN

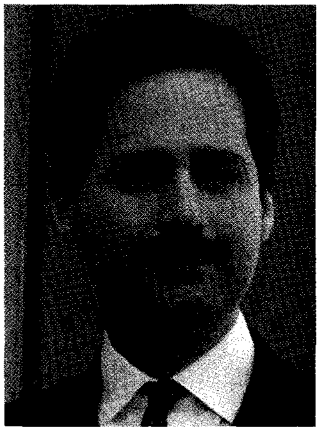
Was Jerry Brown prepared to lie for a sound bite?

Staffers for the Democratic presidential hopeful called the housing office of Bronx Borough President Fernando Ferrer and asked for "an abandoned lot" where Brown could shoot a commercial. The reason, according to Ferrer's office: Brown wanted to stand on the site and say he'd been there twenty years ago—and things *still* hadn't improved.

"They said they were with Jacques Barzaghi [Brown's adviser], and they just wanted any old abandoned lot," says a spokesman for Ferrer. "It didn't matter that he'd never been there before." The Brown request was refused.

Ferrer was outraged by the call. "It's like selling snake oil," he says. "It shows he would do anything or say anything to become president."

"Someone in our New York office may have said that," a Brown spokesman says. "But now that the office is being disbanded, there's no way for me to know."

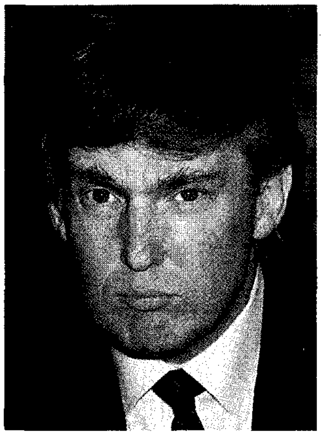


FERNANDO FERRER

DONALD TRUMP MAY PUMP UP THE VOLUME

Donald Trump could become a hit man. The developer and casino operator is looking into starting a record company.

Trump says "a group of people in the industry" approached him about the project. "These are very successful people who are interested in using the Trump name, which—it's turned out—is hotter than ever," says Trump, fresh from a success with the New Jersey Casino Control Commission, which recently concluded that he and the Taj Mahal are financially stable. Trump says that if the deal goes through, he will record many of the stars who perform at his casinos. "Everyone wants to play at my places," he says. "I have arenas that hold 22,000 people. The Rolling Stones were at the Taj Mahal, and they were great. So was Elton John. He was fantastic." Trump denies that the deal would help his close friend Marla Maples with her career—à la William Randolph Hearst and Marion Davies. "That hasn't even been contemplated," he says.



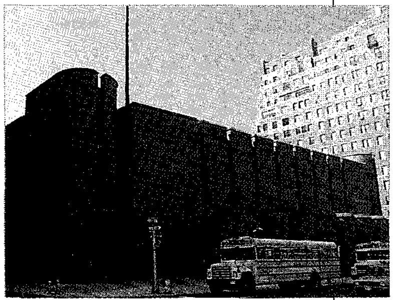
DONALD TRUMP

HUNTER HIGH MIGHT RAISE THE ROOF

Hunter College High School may add to its Park Avenue building. Administrators from Hunter have met with area preservationists, telling them they are considering expanding the school—which stretches from 94th to 95th Street and is attended by students from kindergarten through twelfth grade. Under one plan, Hunter would construct residential space on top of the building, with the proceeds going to the school. The structure is four stories high, and the school would like to add another fifteen or so stories.

"It would be about the same height as the surrounding buildings," says Teri Slater of the Friends of the Upper East Side Historic Districts. "They don't have an actual plan, so we don't want to take a position until we see one."

Hunter High's principal, Dr. Anthony Miserandino, says the school is "exploring different conceptions and getting a feel from the community." He adds that any final plan would depend on community approval and available funding.



HUNTER COLLEGE HIGH SCHOOL

IS THE COSTUME INSTITUTE UNRAVELING?

The Metropolitan Museum's Costume Institute is losing its two top people. Two weeks ago, Katell le Bourhis, the institute's associate curator for special projects, resigned to take another job. The museum's director, Philippe de Montebello, says he fired the associate curator-in-charge, Jean Druesedow, soon afterward.

"[Le Bourhis] was offered a job that if I were her father I would have encouraged her to take," De Montebello told Intelligencer. "We've been trying to dissuade her [for months]." De Montebello says he dismissed Druesedow because "we need someone who combines the custodial qualities of Jean with the creative qualities of Katell." Neither woman could be reached, and De Montebello wouldn't comment on where Le Bourhis is going or who might replace her. "The matter of a search is less than incipient," he says.

ASSOCIATE EDITOR: DEGEN PENER

AIDS AND ANIMAL PRAGMATISM

An advertisement saying animal research should be permitted in order to find a cure for AIDS has sparked controversy among animal-rights and AIDS activists. Paid for by the Americans for Medical Progress Educational Foundation, it shows a photo of the quilt honoring people who have died of the disease and says, "How Many More Will Die Before You Say 'No!' to the Animal Rights Move-

Photographs: top, James Colburn/Photoreporters; center, Susan F. Rymshaw; bottom, Donal Holway.

OF MICE AND MEN...BOOK BAGGED...PARTY *PERSONA NON GRATA*...THUS SPAKE SPIKE

LINDA STEIN

SPIKE LEE

DOLLY PARTON

ment?" After the ad ran in the *Village Voice* and elsewhere, the Names Project, which created the quilt, demanded that AMPEF stop using the photograph. "It was inappropriate to use the quilt as an appeal for funds for other than what we are all about," says a Names Project spokeswoman.

Now, People for the Ethical Treatment of Animals is claiming that AMPEF has close ties to the U.S. Surgical Corporation, a *Fortune* 500 company that uses animals for medical research. The foundation was created by Americans for Medical Progress, a trade association whose founding president is a senior director of U.S. Surgical.

Says a spokesman for AMPEF, which has pulled the ad, "The intention of the ad campaign was to get across the message that there almost certainly will not be a cure for AIDS without animal research."

EVERY PARTY HAS A POOPER: *VOGUE'S* LIST

Vogue staffers worried about others besides Mickey Rourke crashing the magazine's hundredth-birthday party. The moody actor caused a stir when he got past the security guards to talk to his former girlfriend, actress Carré Otis, at the New York Public Library earlier this month. Rourke's name, along with thirteen others, was on a list that *Vogue* had circulated to the security staff. "Some of the people on the list had called for an invitation and wouldn't take no for an answer," says a source. "Most of them were hangers-on or fringe types, but Mickey Rourke and Linda Stein were also on the list."

Vogue wouldn't comment. Stein, who is sometimes called the realtor to the stars, says, "I've said enough to *New York* Magazine to last me the rest of my life."

NEWS AND NOTES FROM ALL OVER

SUICIDE WATCH: Kiki Kosinski, the widow of writer Jerzy Kosinski, is joining the American Suicide Foundation and helping the group throw a dinner at the Waldorf-Astoria on May 14. "I was very lucky in that Jerzy wrote a lot about suicide, because it enabled me to understand and accept it more," says Kiki, whose husband shocked the literary world when he took his life last year. "I want to bring the issue to the attention of other writers. . . . It's not something that people should be ashamed about."

ON BROADWAY: Hoagy Bix Carmichael, son of the late jazz composer, is producing a play based on the life and music of his father and the cornetist Bix Beiderbecke, the composer's mentor. He hopes to bring *Hoagy & Bix* to Broadway in 1993.

GETTING IN HER HAIR: Blonde sensation Sharon Stone looked a little less than sensational before a recent *Rolling Stone* cover shoot. The *Basic Instinct* star's dark-blonde roots had grown in, says a source, and she went to Giselle, a hair colorist at Pierre Michel, for an emergency touch-up. Says the star's spokeswoman, "She looks the same to me—beautiful."

SFUZZI NEWS: Sfuzzi, the hot restaurant chain with a branch on West 65th Street, is opening at two more locations this spring: in the World Financial Center and at the former Bowden Square in Southampton.

SPIKE SPEWS: Spike Lee has a New York *Times* correction that's unfit to print. An article in the newspaper said that Lee was teaching at Harvard although he didn't have a college degree. According to the May issue of *Harper's Magazine,* Lee left this message on a *Times* editor's answering machine: "This is Spike Lee. How you doing? Look, how in the hell are you going to write some bulls--- that I don't have a f---ing college degree? I got a f---ing master's from NYU and an undergraduate degree from Morehouse College. How's the f---ing New York *Times* gonna write some bulls--- that I don't have a f---ing college degree? You know, you motherf---ers ought to do some f---ing research or whatever you call that s--- before you write some f---ing bulls---, all right? I got a f---ing master of fine arts from f---ing NYU. I want a motherf---ing retraction. All right, motherf---er?"

HERE SHE COMES AGAIN: DOLLY'S BOOK DEAL

Dolly Parton is preparing to tell her story—but some sources say the deal-making hit a few sour notes.

Simon & Schuster had agreed to publish a book by Parton several years ago, but the papers were never signed. Parton's agent, Mort Janklow, recently began shopping a Parton project around again, says a source, but this time, S&S lost out to HarperCollins, which is paying about $1.65 million to publish a book by the country singer and actress. HarperCollins wouldn't comment. The book will be about "positive thinking and positive living," says the source. A second book, tentatively an autobiography, is under discussion, say insiders.

Janklow couldn't be reached for comment. An S&S spokeswoman says, "We didn't come up with as much money as someone else did. There are no hard feelings and we wish her well."

Photographs: top, Harry Benson; center, Gary Hannabarger/Outline; bottom, Theo Westenberger/Gamma-Liaison.

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The National Interest/Joe Klein

WHAT CLINTON MUST DO

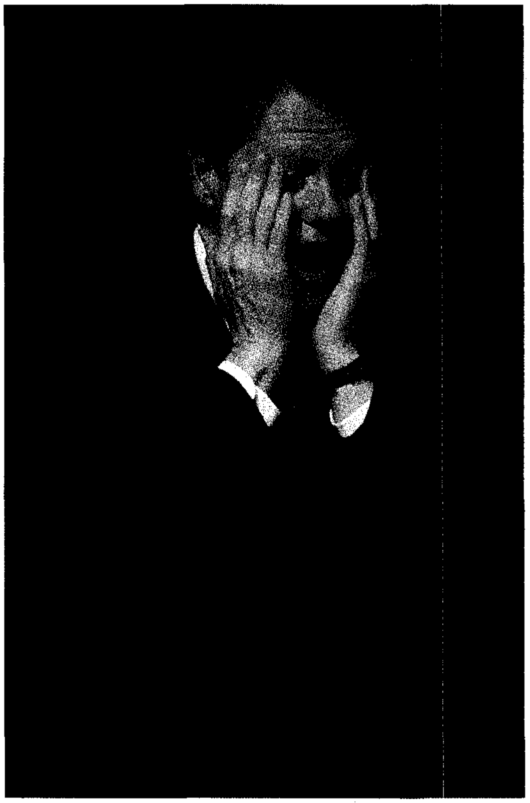
THE WHO-I-AM SPEECH

IT ENDED QUIETLY. AFTER ALL THE MAYHEM, the hecklers and the headlines, after New York had proudly—*proudly*—reinforced its national reputation as a haven for the socially challenged, after the intrepid Cindy Adams had recorded Bill Clinton's activities in the loo at the *Post*, after weeks of breathless anchorfolks' proclaiming that this was "crucial"—*history*, no less, was being made—after all that, Bill Clinton and Jerry Brown sat facing each other across a table. There was no moderator (Phil Donahue had thoughtfully provided the table and offered to remain on the sidelines). No rules. No holds barred. Their last joint appearance in New York.

For most reporters, it was a dud. No spitballs, no news. The candidates, and Donahue himself, had expected fireworks. "The Clinton people wanted me to stay in the room," the host said later. "They were concerned they'd need a referee for Jerry." Donahue stayed, off to the side, but wasn't needed. As it happened, Bill Clinton played referee. It was a quietly astonishing performance: He quickly assumed control of the show—and Brown seemed to accede to this—setting the ground rules ("In just a moment, I think [we] should get into some of the issues") and then asking the questions: "Jerry, what do you think it was that [Reagan and Bush] believed about the world that was wrong?" He didn't interrupt. He let Brown do most of the talking, but it was *his* show.

Subtly—ever so smoothly—Clinton had transformed the precocious bad boy of Democratic politics into a star pupil whom he was leading along in a tutorial on governance. He applauded each correct answer. When Brown said the problem with Reagan and Bush was that they thought "the free market [by itself] can generate the good society. . . . We Democrats believe in introducing the notion of justice into a market system," Clinton was quick to say, "I agree with that." And then on to the next question: "Then what do you think the role of government should be? What is the president's responsibility?"

In a chaotic situation, Bill Clinton had taken control, smoothed over differences, created a consensus, *led*. This is one of the things presidents are supposed to be able to do. Unfortunately, the *Donahue* tutorial was buried beneath the news that day of Clinton's latest flagrant stupidity: He *had* received an induction notice from his local draft board before he was "saved from the draft" by finagling his way into the Reserve Officers Training Corps (ROTC) in the summer of 1969. It was a minor, but telling, detail that didn't change the drift of his story: Feeling guilty, he had made himself available for the draft again that autumn (then lucked out with a high lottery number). Still, he'd given the very clear impression to the Washington *Post* and others that he'd never actually been called. And now—oh, yeah, sorry about that—he admitted he had been. He had actively avoided the draft by "joining" ROTC that summer. It was yet another case of Clinton's pretzeling himself to avoid a straight answer.



PRIMARY SCREAM: *Clinton exhales.*

So, okay: I give up. After nearly a year of hanging out with, listening to, and thinking about Bill Clinton, I don't know what to make of the guy. And I am not alone: "Anyone who has covered this campaign and doesn't change his mind about Bill Clinton every twenty minutes," said Cragg Hines of the Houston *Chronicle*, elegantly expressing a common feeling, "isn't rational."

Clinton is, I think, an essentially honorable and extremely talented man; he knows and cares more about government—and making it work for average folks—than most politicians I've met. He is capable of small kindnesses, the individual acts of thoughtfulness so many public figures—so terminally self-involved—couldn't imagine. He likes people. He has made friends throughout his life and remained close to them for decades—people who are of no *political* use to him whatever but who feel a strong, straightforward, reciprocal affection from him.

But there is another side to Clinton that is entirely contradictory and very troubling. He seems congenitally unable to say a simple yes or no. The will to fudge is powerful, pathological, at times mind-boggling. The willingness to float whoppers—about the stupidest, most trivial, most transparent matters—is inexplicable and profoundly self-destructive. Beneath that skittish, unrelenting smile—a southern cultural artifact, to be sure, but no less grating for the whiff of magnolia—there must be a desperation that surpasses understanding.

The received wisdom is that this is a killer flaw, that it is impossible to retrieve integrity lost. Even in "triumph" last week—a Pyrrhic sweep of New York, Wisconsin, Kansas, and a nonbinding primary in Minnesota—he remained unpalatable to a majority of Democrats. And as for the general electorate, in the fall, against George Bush? Dream on, Slick.

Certainly, Bill Clinton isn't going to be elected president of the United States unless he can convince people he isn't a chronic liar. When asked about this, his aides mutter about the need to get back "on message," back to talking about "the issues." But leaving aside Clinton's tendency to fudge on matters of substance as egregiously as he did on matters of substance abuse, there will be only one threshold "issue" in the autumn: his trustworthiness. He can describe his education policies until the last dog dies—as he would undoubtedly say—but if people still haven't come to terms with his explanations for his experiences in the realm of (as we used to say) sex, drugs, and rock and roll, he won't make it.

Are plausible explanations possible at this point? Probably not. But if Clinton *doesn't* try to step back and put his problems in some perspective, he doesn't have

Photograph by Allan Tannenbaum/Sygma.

a prayer. One winces at the prospect of a hip, self-actualizing “Checkers” speech, but so be it. Clinton has to reintroduce himself to the American people by speaking plainly about the two subjects he finds most difficult to discuss publicly: the family he grew up in and the generation he is part of—these are, after all, at the very heart of his most serious prevarications. If he's really clever, he might try to deliver this speech to the single group of Americans least sympathetic—according to polling data—to his message: young people, perhaps at a college graduation. He might call it “Don't Hurl, We Are Your Parents.”

Clinton has avoided generational politics in this campaign for good reasons: Making distinctions by age is dumb, needlessly exclusionary. Besides, he is a member of a generation with a rather—shall we say—*equivocal* reputation among those who came before and since (I was born two weeks after Clinton and share his burden).

But the time may have come for him to explain what it meant—to him—to come of age in the sixties. He might explain that his generation never faced the stark challenges that George Bush's did. There was no Great Depression or Good War. The causes were more ambiguous—civil rights (after it moved from the clear-cut early stages of desegregation to the more questionable turf of black power), Vietnam, and, later, the various other permutations of personal liberation. Indeed, in those affluent and indolent times, the temptations were far greater than the challenges, and the hubris—the sense of invulnerability—was greatest of all. The options were gaudy. Mistakes were made. The embarrassment endures, along with more than a little pride—the early civil-rights movement *was* right; the war *was* wrong; the fun was fun. And lessons have been learned—about service, sobriety, fidelity. A certain generational humility has—finally, thankfully—taken hold.

The choices Clinton made, and the temptations he succumbed to, were not heroic; great leaders are supposed to be better than that. They usually aren't—just imagine Winston Churchill's sodden, luxuriant humanity crabbed into the banal contours of a presidential campaign—but in some underdeveloped corner of Bill Clinton's brain, the myth endures. He knows better: “Compulsive politicians,” he once told me, are “probably not far from” compulsive drug addicts like his half-brother, Roger. The compulsion that brought him to this point is the one that is killing his chances of going farther. What a nice psychodrama for the nineties: If Bill Clinton wants to succeed, he'll have to face his addiction. No doubt Phil Donahue will be happy to televise the first group meeting of Politicians Anonymous. Perhaps he already has. ■

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Cityside/Michael Daly

THE CHOCOLATE OSCAR

ELLEN AND BERNARD: *"I don't go for the term* loser."

A HOLLYWOOD ADVENTURE

LONG BEFORE HE BECAME AN ACADEMY Award nominee, Bernard Edelman had been a compulsive collector, and perhaps that was in part because his earliest memories include the sudden death of his father. He had reached his forties still feeling this loss so keenly that he described himself at the time of the tragedy not as "young" or "a child" but precisely "five years and four months old." The single word that had become most resonant for him was *ephemeral.*

When he reached the end of his childhood at the Breukelen housing project, Bernard stashed away the Spaldeen he had used to play punchball. Graduation marked his last day at Thomas Jefferson High School, but he was able to keep the term paper on the abolitionist John Brown that had earned an A++ from Mr. Levine. His eighteenth year saw the last of his summers at Camp Sussex, but he would always have the stack of postcards on which he had kept a cryptic diary. He had only to flip through them to bring back what he would continue to describe as the very best time of his life.

"Camp out and sleep out—an interesting experience. Fire (beautiful). Cold. Heartburn. 4 hrs. sleep . . . Kids plan raid . . . First camper social. Episode with Irene, Marty, Judi, Hedy. Cookout. Wow . . . Bad weather. Girl problems. Bunk skit—parody . . . Irene returns—nice. Trouble: in too late . . . How deep are her feelings? Can it last? . . . Too much, too fast. Irene. Stacey. Susan . . . Basketball. Cookout. Grilled cheese. Leon—dumb prick. Vicki. Paddleball."

One thing Bernard had no desire to save was his induction letter from the Selective Service. He did keep his Army uniform and stacks of photos from his tour in Vietnam.

"I spent a lot of time traveling around the country watching the results of people being blown to s---," Bernard says.

After his return, Bernard's mounting pieces of memorabilia came to include fliers from antiwar demonstrations and tear sheets from his years as the editor of Brooklyn's Courier-Life newspapers. The Vietnam Veterans Memorial Commission then decided he was just the man to edit the letters of other soldiers into a book entitled *Dear America: Letters Home From Vietnam.* That led to a feature-length documentary of the same name, and he subsequently co-produced a shorter film for HBO based on letters from other wars. *Memorial: Letters From American Soldiers* brought a telephone call last February.

"Congratulations."

"For what?"

"The nomination."

"For what?"

"The Academy Award."

Bernard was as thrilled as any Oscar nominee should be, although his spirits were dampened by word that he was losing the lease on the rent-stabilized apartment from which he had moved some years before. He had kept the place as a repository, something a burglar had discovered upon breaking in and rummaging through one of Brooklyn's larger collections of things not worth stealing.

But the rent-stabilization laws make no provision for tenancies of the psyche, and the week before the Academy Awards, Bernard himself arrived with his wife, Ellen, to dig through the accumulation of four decades. She was five months pregnant, and that no doubt intensified her opinion as to bringing mounds of dusty mementos into their home. She prodded him to throw out everything for which he had no practical need, and garbage bag after garbage bag piled up outside the apartment. He did manage to slip his collection of nuts and bolts into the car, only to have her sneak it out again, only to have him stash it away to retrieve later.

On the weekend, Bernard and Ellen flew west for the Academy Awards. They came off the plane in Los Angeles to see a driver holding a sign that read EDELMAN, and they climbed into a gleaming Lincoln Town Car.

In the lobby of the Four Seasons hotel, Bernard was struck first by the aroma of the most ephemeral of adornments, fresh-cut flowers. He thereupon caused the guest register to include not just Harvey Keitel and Susan Sarandon but Bernard Edelman and Ellen Leary. HBO was paying the bill, and a basket of fruit was waiting in the room, and everything was so splendid that he was living only in the moment. He tipped the bellhop $10.

That night, Bernard and Ellen dined at the hotel, she choosing a pasta that was so good she did not offer him any. He decided on the free-range chicken, and they both had salads. He says, "They had greens out there, I didn't know their names. I didn't know you could eat them."

Afterward, Ellen retired for the night and Bernard went to a screening of the documentary that had brought him there. The letters in the film included one written by a flier in World War I and another from a soldier who had died during the Gulf War, and the woman sitting next to Bernard started crying. He then returned to the Four Seasons and a bed so luxurious as to make uneasy sleep impossible. He might have been lying in perfec-

Photograph by James Hamilton.

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tion itself were it not for the mattress's extreme breadth.

"I couldn't find Ellen," Bernard says.

The next day, Bernard and Ellen lounged by the pool, while the actor Tim Robbins splashed about with his kids. Bernard studied an antique book on Colonial craftsmen. The pregnant Ellen read a novel that involved in vitro fertilization.

"Scary," Bernard says.

Up at the room, a waiter appeared with a chocolate replica of the Oscar, compliments of the hotel. Bernard contemplated the figure and understood he was no longer satisfied just to have been nominated. He wanted a real one. He wanted to go home with a memento to crown all his mementos.

"In Hollywood, I guess there's a lot of ego that's going on," Bernard says. "It's not enough to do a good book or a good film. You want accolades."

That evening, Bernard sipped champagne with his co-producer and director, Bill Couturie. Bill had won an Oscar two years earlier for the documentary *Common Threads,* and he said that the thing to do was to listen for the first syllable after the traditional "and the Oscar goes to. . . ." The moment they heard "Meh," they would know *Memorial* had won.

When the talk turned to what they might say if they did indeed win, Bill said they would be getting up before more than a billion people. They decided Bernard would say a single word.

"Peace."

In the morning, Bernard had coffee at poolside and then partook of a Japanese breakfast as surprising as the greens had been. Ellen went up to do her hair and nails while he took what was surely one of the longer strolls in modern Los Angeles history. He returned after three hours and showered with Four Seasons bath gel.

Ellen put on a black dress by Norma Kamali, and Bernard came out of the marble bathroom to don the tuxedo he had first worn at his wedding. A stud broke, but he was one nominee who had thought to bring a backup pair.

As the hour neared, Bernard escorted Ellen out of the hotel and before a crowd of celebrity-watchers who looked at them a little like he had looked at his breakfast. He had the novel experience of having people gawk at him, for he surely had to be *somebody* to be climbing into what he later described as "the longest limousine in the world." The driver addressed him as "Mr. Edelman," introducing himself as George.

"I don't know his last name," Bernard says.

At the Dorothy Chandler Pavilion, a young woman in a tuxedo opened the door. Bernard and Ellen followed a red carpet past camera crews from all over the world and entered the pavilion, to be seated in the orchestra not 50 feet from the stage.

A voice welcomed the assemblage to the sixty-fourth Academy Awards. Two signs pulsed a reminder to applaud. A crew of "designated sitters" stood ready to keep the house looking full for the cameras whenever someone vacated a seat to accept an award or go to the bathroom. Billy Crystal appeared in a Hannibal Lecter mask. The ceremony had begun.

"At this point, it's very much win or lose," Bernard says. "I know I'd really like to have that statuette on the mantel."

Finally, the time came for Spike Lee and John Singleton to give the award for best documentary short. More than a billion people heard Lee say that the nominees included Bill Couturie and Bernard Edelman. Nobody on earth could have been paying closer attention than Bernard as Lee then tore open the envelope.

"And the Oscar goes to . . . " Lee said.

Bernard sat listening for that first syllable, hoping, hoping, to hear that "Meh."

"Dead."

Deadly Deception was the winner, and Bernard felt his spirits sink until the woman who won squeezed past him and stepped onstage to receive her Oscar. He says, "Her face was so radiant. I felt really good for her."

The ceremony continued, the last Oscar going to *The Silence of the Lambs* for Best Picture. That movie had swept most of the major awards, and the unusual number of losers gave the lobby afterward what Bernard terms "an atmosphere of glum." He was himself in comparatively good spirits, maybe because serving in Vietnam affords a particular perspective on victory and defeat.

"I don't go for the term *loser,*" Bernard says. "It's people who didn't win."

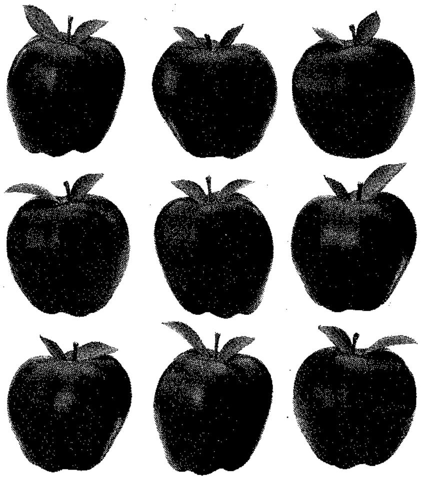
The next morning, Bernard and Ellen carefully wrapped the chocolate Oscar in a linen napkin. They left $5 for the chambermaid and gave another $10 to the bellhop and passed through the flower-scented lobby to catch a plane home.

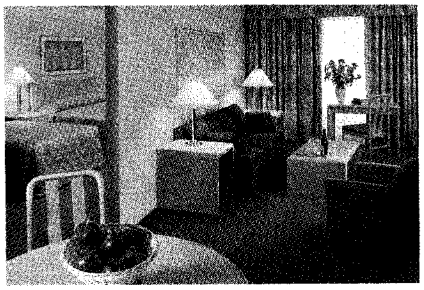
From Newark Airport, Bernard and Ellen drove themselves directly to a Bradley-method birthing class. The emptying of the apartment in Brooklyn, the trip to the Academy Awards, and now this talk of childbirth were coming together into a lesson to counter the one he had learned when he was five years and four months old.

"You can't hold on to the past," Bernard says. "You can't preserve it, and new things keep on happening to you."

At home, Bernard put the chocolate Oscar away in the refrigerator until Easter, when he and Ellen will share it with their nieces and nephews. He will have a child of his own by the time of next year's Academy Awards, and he reports feeling what his late father surely felt in the days before *his* son was born.

"In this case, you're a winner no matter what," Bernard says. ■





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POP POLITICS

MEETING OF THE MINDS: *On WFAN, new pol Don Imus . . . . . . gives Bill Clinton the squawk-radio treatment.*

THE NEW WORD ORDER

IT WAS PRIMARY NIGHT IN NEW YORK, AND the usual gathering of media wise men were tugging at their chins on ABC News's special report, "The '92 Vote." Peter Jennings worried that the campaigns of Democratic candidates Bill Clinton and Jerry Brown had been "mean and ugly and bruising." David Brinkley, the Washington monument, brow all crinkly, agreed. ("It was bad. It was pretty awful.") Jeff Greenfield brightly explained how Clinton had helped turn the New York race around with his good performance on WFAN radio with Don Imus.

Ah yes, the I-Man. Squawk-radio power. Once upon a time, before television, the leaders of the two political parties met in private and decided who would be put on the ticket; they ran the campaigns and made sure the faithful trooped to the polls. Then came TV and the new media politics; the power to tap this man as front runner or that man as presidential timber deserving of the viewers' attention passed from the parties to Brinkley, to his opposite numbers at the other two major networks, and to the columnists and commentators of the New York *Times,* the Washington *Post,* the weekly magazines, and a few other representatives of Big Print. "The screening committee," David Broder, the Washington *Post* columnist, once called the new power brokers. (Broder holds a lifetime chair on the committee.)

Now, while nobody but the audience has been paying attention, the center of political power is shifting again, to a fast, lewd-mouthed drive-time host. And not just to Imus in the morning in the New York market. The finest moment of the media campaign occurred last week on the *Donahue* show, when Clinton and Brown faced each other after the briefest of introductions by host Phil, who then kept quiet the rest of the time (making up for his performances when the candidates appeared on his show the week before).

Instead of the overstructured formality of the usual televised political debates—portentous moderator, canned opening statements, heavy-breathing questions by panelists working in plugs for their papers—*Donahue* viewers got one hour of Clinton and Brown head-to-head. They ended, practically speaking, with nothing left to say. The *Times,* no fan of *Donahue* or the rest of the pop-media culture, was near-speechless too, arguing that voters got a truer picture of the candidates from *Donahue* than "from all the rest of television coverage combined."

If that didn't take power out of the hands of Big Media, there were Jerry Brown's incantations of his 1-800 mantra, which ceased being a laugh line as Brown's gonzo campaign lurched more or less forward. Brown demonstrated that a candidate could raise campaign money, create news, and achieve brand-name ID without the traditional techniques of television advertising and without much early press coverage. Finally, there was the instructive example of stealth candidate Paul Tsongas: He did better on primary day with no media campaign at all than he did when he'd had one.

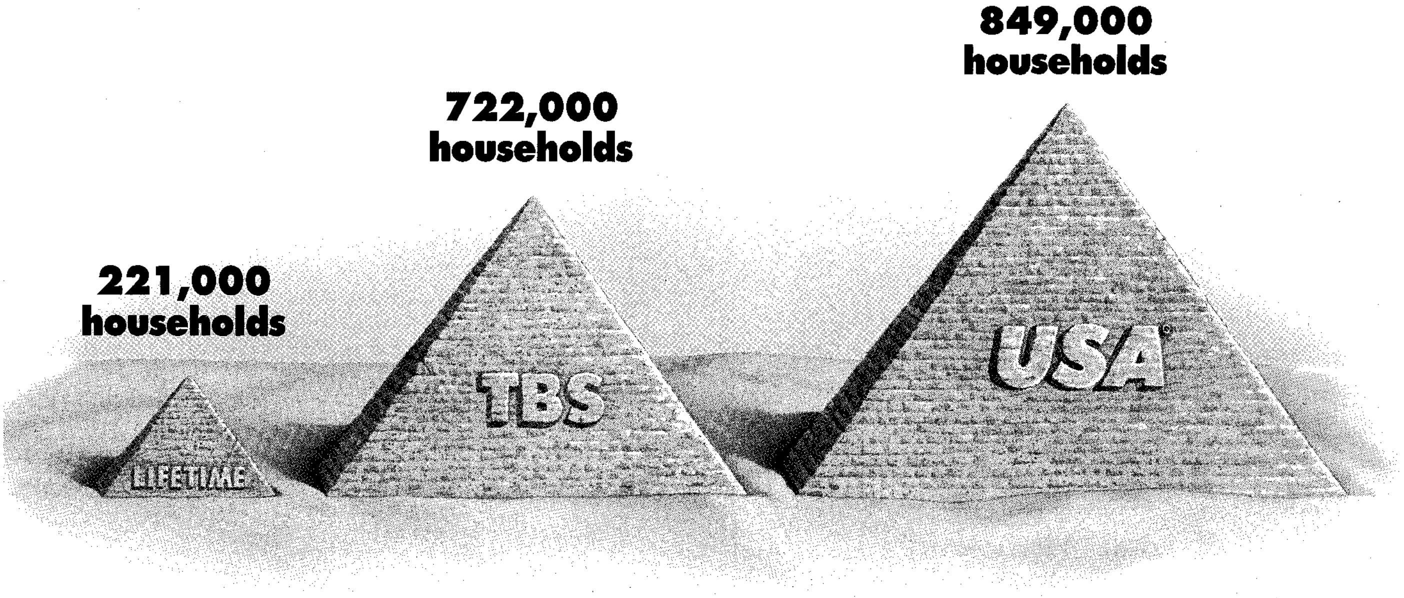
The media politics that shaped the presidential races over the past 30 years hasn't exactly collapsed. Clinton wanted the *Times*'s endorsement (daily circulation: 1.1 million) as much as he wanted Imus's (average morning audience: 181,000). But alongside the now-traditional structure has grown a new, somewhat crazy house of mirrors. It goes by several names and bothers some of the neighbors more than others.

Jon Katz, a former CBS News producer, called it the "New News" in *Rolling Stone* last month. The "Old News," such as the newscasts Katz used to produce, covered serious events. Pop culture entertained. "Clear and inviolate borders" kept the two realms separate; now, argues Katz, the line between straight journalism and entertainment is blurred. Unsurprisingly, *Rolling Stone,* a New News magazine, approves of the new word order. But Carl Bernstein, star of the Watergate investigation team and another Old News hand, offers a less cheery take. In a public lecture last week at NYU, visiting professor of journalism Bernstein announced that Donahue, Oprah, and company were part of "the idiot culture." If they represent anything, it's the New Pornography.

The candidates, to their credit, have been pragmatic about using the structures of pop media to support their campaigns. Clinton has now been on *Donahue* twice; he's sure to show up on Imus again, by phone, later in the year. In his primary-night victory speech, Clinton praised Brown's use of the latest "technology" to get his message across. The Clinton campaign appropriated the 800-number idea, using TV to offer its own campaign literature by phone (though not toll-free). With

Photograph by ABC News.

NO EQUAL.



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Source: NHI Audience Composition: 4th Quarter 90 and 91 (M-F 10A-4:30P) so many people telling the pollers that they're angry and alienated, why shouldn't Clinton, or any other candidate, use as many means as possible to reach voters? The media platforms can be elitist or populist, from morning drive time to Ted Koppel's *Nightline.* What do the candidates have left to lose?

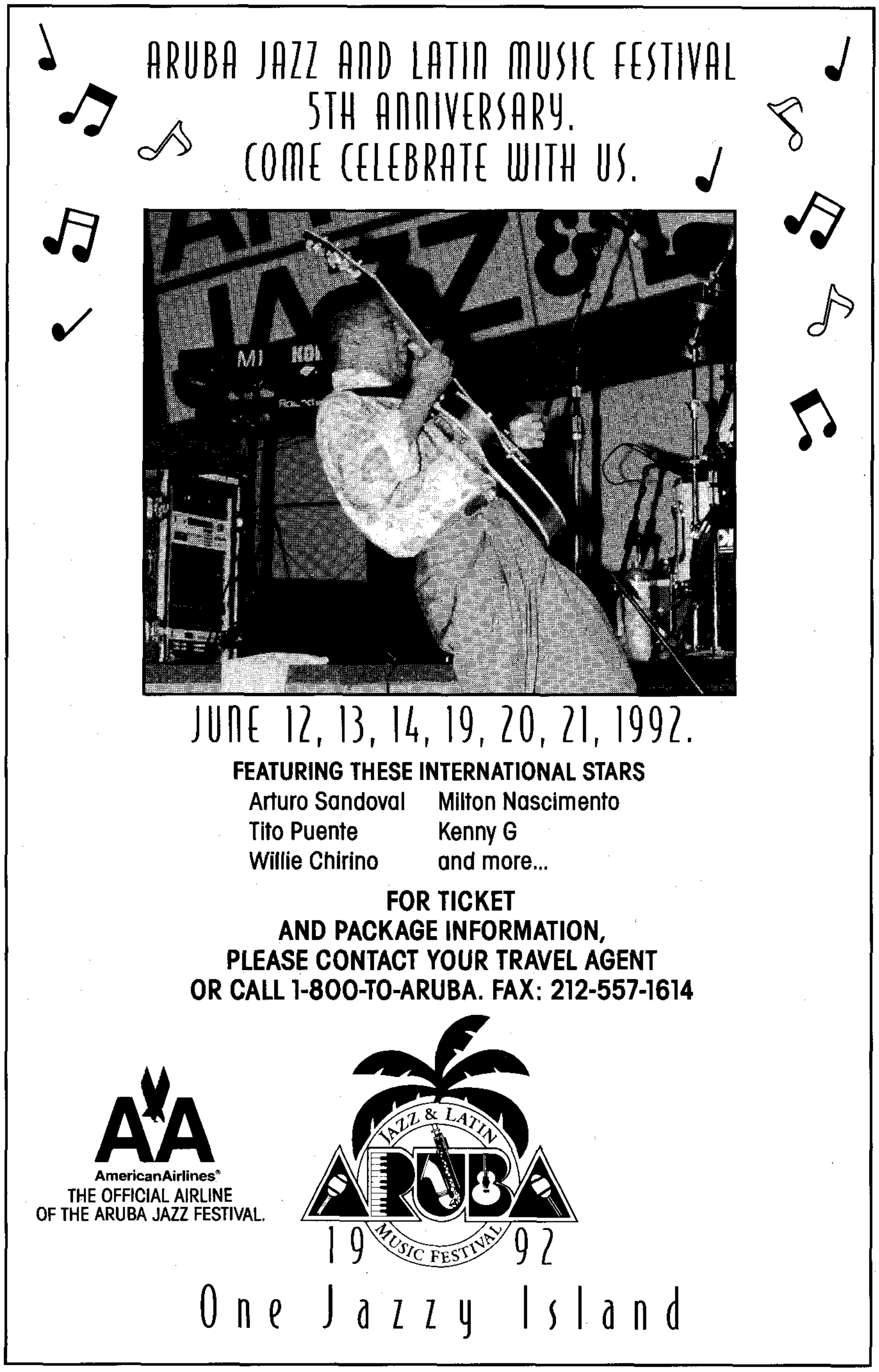
The screening committee naturally isn't all that happy about a process that tries to go over its head to talk to the audience directly. A wonderful implosion of the pre-TV, the traditional, and the new occurred last week on primary day. Old News worthy David Broder made one of his regular appearances on CNN (New News) to deplore the Democratic "excesses" of the Clinton-Brown race in New York.

In the good old days of 1960, Broder recalled with nostalgia, before TV of any kind, network or cable, was a factor in the Democratic Party primaries, Jack Kennedy had to face real contests in only two states, West Virginia and Wisconsin. Party regulars like Richard J. Daley and David Lawrence delivered the big delegate blocs. But it was precisely television and Big Media that took control of the primaries from the parties—in the cause of reform and popular democracy. Now the screening committee misses the rowdy machine bosses it excluded from the club.

In fact, the old lines—insider and outsider, news and entertainment, serious and pop—haven't been blurred; they've been completely zapped. On CNN last week, viewers saw the Reverend Jesse Jackson first as a news source, being interviewed by a real reporter, and then as a news commentator and interviewer in his own right. Or rather, left: at screen right facing Jackson was John Sununu, who answered Jackson's speeches-as-questions with his own Sununu news views. The former White House chief of staff got his job as a New News commentator when the previous noisy tenant, Pat Buchanan, exited CNN to run for president.

The new neighbors on the media block *are* a raucous lot. Last week traditionalist Peter Jennings referred, half-jokingly, to "the atrocious Don Imus." Jennings had better be kidding. Jeff Greenfield corrected the anchorhead: "It's 'MISTER Imus,' " Greenfield said. "I know who the power is in this town. . . . [He] can eviscerate a pompous person." Greenfield, risking pomposity, saw a new paradigm for Clinton in his Imus appearance. When Clinton gets rid of his too-plausible, lawyerlike pronouncements—a style designed to play on the old media—and gets down with "humor and a lot of self-deprecation" in the talk-radio mode, "he wins points . . . [he should] play it nationally."

Clinton understood. Explaining his saxophone-playing technique to Imus, Clinton said that he doesn't inhale. Imus switched his support from Brown and began talking up a Clinton-Imus ticket. ▬



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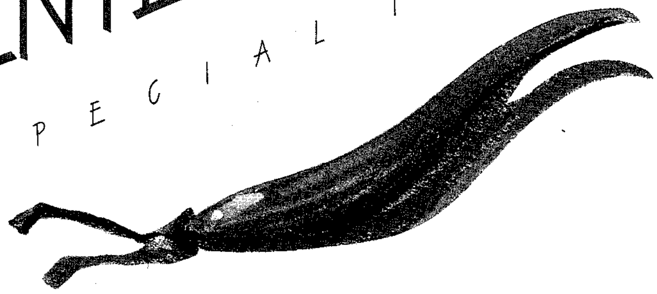

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The Bottom Line/Christopher Byron

GOOD VALUE

CHANGING THE CORPORATE TAX

TO JUDGE FROM THE EXIT POLLS, IT WASN'T just his alienation of Jewish voters that did in Jerry Brown in the New York Democratic primary last week. When it came time to cast their ballots, voters seemed frightened as much as anything by Brown's scheme to blow up America's current tax system and replace it with an across-the-board 13 percent "flat tax" for businesses and individuals alike.

"Nearly half the voters said they thought Mr. Brown's tax plan would be less fair than the current system," reported the New York *Times*, based on some exit polling of its own last Tuesday, "and most of those voted for Mr. Tsongas or Mr. Clinton."

Much of Brown's package does indeed come across as rather weird, especially from someone who styles himself a liberal Democrat. After all, a liberal might ask, where is the fairness in a proposal that says a person who makes $500,000 a year should pay proportionately no more in income taxes than someone who makes only a tenth as much?

Yet it is unfortunate that the quarrel over the fairness of Brown's flat tax for individuals reached the deafening level it did, for along the way it seems to have drowned out debate over an excellent feature of the candidate's tax package that is begging to be heard—his call for a so-called value-added tax on business.

One reason voters didn't welcome Brown's tax plan for individuals was that it basically didn't seem to improve or simplify much of anything. The existing system of three different brackets—15 percent, 28 percent, and 31 percent—is so broad that most people won't move from one bracket to another throughout most of their working lives anyway. For them, the country has something approximating a flat tax already.

Brown also seems to be playing games with some of the numbers he's using to show that his scheme will actually raise the revenues he claims. Norman B. Ture, Treasury undersecretary for tax and economic affairs in the Reagan years, points out that Brown's revenue-raising analysis, based on 1989 economic data, begins with a "total tax base" of just over $7-trillion.

But, says Ture, America's actual gross national product in 1989 was only $5.2-trillion. The additional $2 trillion comes, in effect, from taxing people twice—first as individuals at that flat rate of 13 percent, and secondly and indirectly by including their wages and salaries as part of the "tax base" for business taxes. If the income of individuals were taxed only once, a 13 percent rate would be nowhere near enough to bring in the revenue Brown claims for his package.

Yet for all the criticism of Brown's reform proposals for individuals, his case for reforming the country's corporate tax system would produce undeniable long-term benefits for the entire economy. Basically, his idea boils down to scrapping the corporate income tax and replacing it with a value-added tax.

Such levies are in place in Canada, Europe, Japan, and a number of other countries. In January, even Russia adopted a version of the notion as its principal revenue-raising measure.

As defined by Brown, his VAT proposal consists of a 13 percent tax to be paid by companies on the difference between total purchases from other companies and total eventual sales by the taxpaying company itself. In effect, the company would pay a tax on its payroll plus its profits—in short, on its "value added."

From the perspective of the consumer, a VAT would amount, in effect, to a national sales tax, raising the price of each stage of production, up to and including final distribution at the retail level, by the amount of the tax. Thus, states and cities that depend on sales taxes for a hefty portion of their revenues would feel pressure to shift to other revenue sources such as local income and property taxes. Otherwise they would be at a severe disadvantage compared with neighboring states with lower sales taxes.

Nonetheless, in an increasingly integrated global economy, in which no serious economist disputes that the U.S. simply must save and invest more if it is to prosper in the nineties, there seems little doubt that a value-added tax is the way to go.

After all, discouraging consumption is the whole point of a VAT–based system. Money not spent on consumption would be saved, increasing the country's capital stock while lowering interest rates for borrowers everywhere.

Moreover, a VAT–based system would increase the appeal of U.S.–made goods in world markets. Under current international trading rules, a VAT–type levy is the only major domestic tax that can legally be removed at the border for any product being exported abroad.

"With our existing corporate-income-tax system, the United States is actually subsidizing imports while encouraging the export of jobs," says Tracy G. Herrick, a former official at the Federal Reserve who now works as chief investment strategist for Jefferies & Company, a Los Angeles–based investment firm.

As Herrick explains it, the problem arises because corporate income taxes get built into the price levels of all U.S.–made products. But international trading rules prevent companies from cutting their export prices to make goods more competitive, whereas VAT levies are simply removed at the loading dock. The result, say VAT advocates, is that U.S.–made products almost never enjoy the sort of competitive advantage in foreign markets that rival products from overseas enjoy when selling in the U.S.

"A shift from a consumption-based

VAT SHAKEOUT

If a value-added tax were adopted in place of a corporate income tax, Dow Industrial stocks of companies in capital-intensive and investment businesses would benefit, while companies in consumer sales would suffer. Here are some examples from the Dow Thirty in each category.

WINNERS	**RECENT PRICE**	**LOSERS**	**RECENT PRICE**
International Business Machines	84⅞	Procter & Gamble	96⅝
J. P. Morgan and Co.	52½	Goodyear Tire	66¼
United Technologies	52¼	Eastman Kodak	38½
Allied Signal	50⅞	General Motors	37⅝
Caterpillar, Inc.	48	Woolworth Corp.	29

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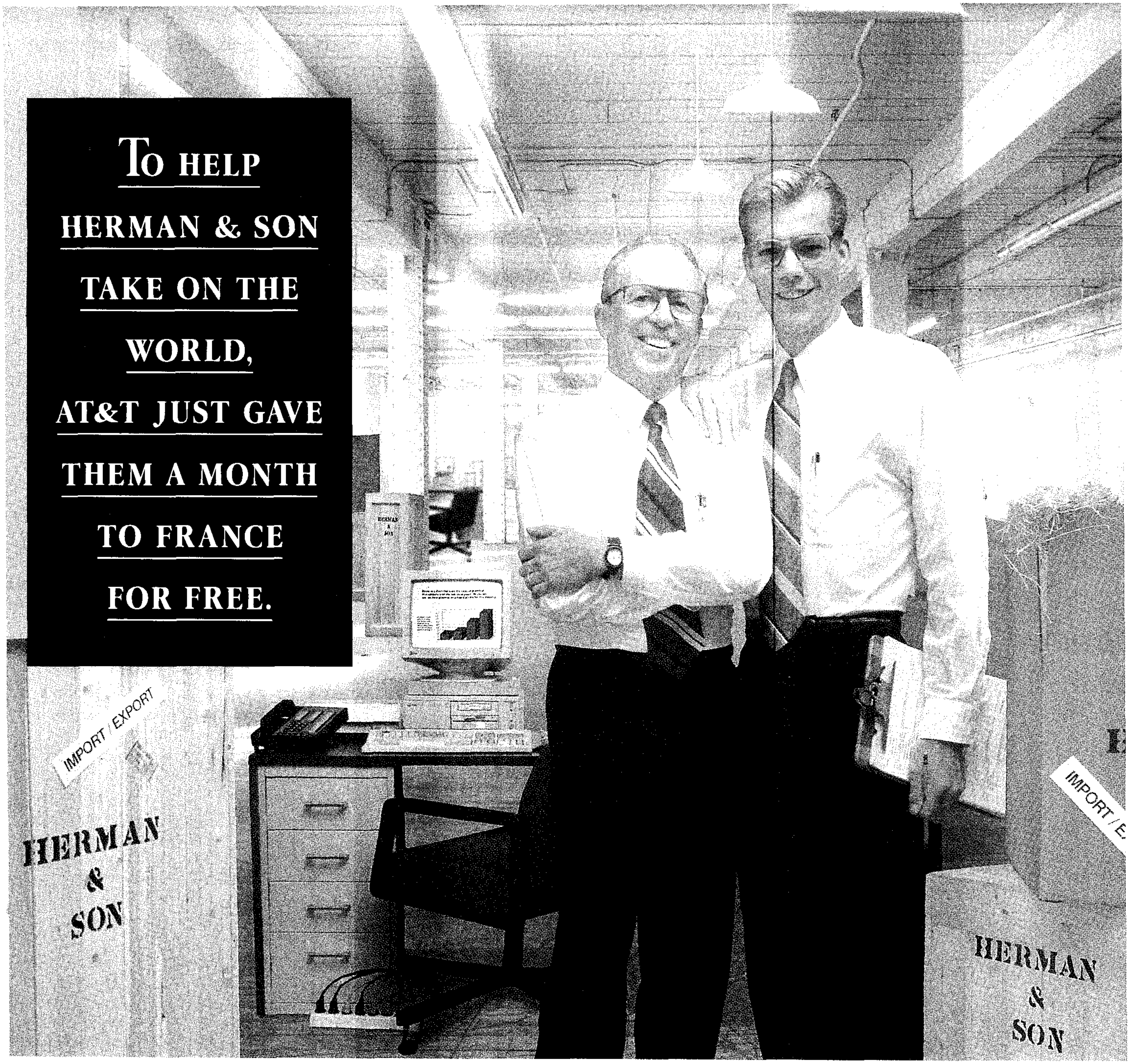

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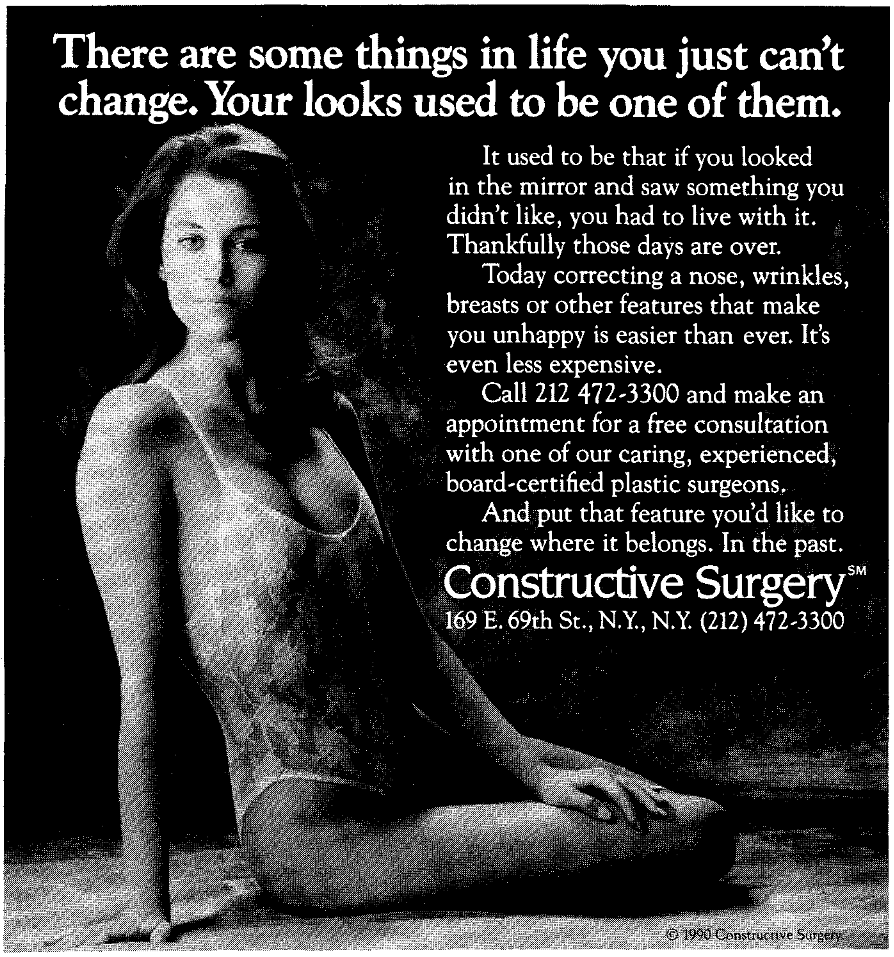
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economy to an investment-favored economy would involve a difficult interim period," acknowledges Herrick. "But the long-term benefits would be enormous."

As the table on this page shows, some stocks would come out ahead from a switch to VAT, while others would suffer. Dow Industrial stocks like General Motors and Procter & Gamble, both of which depend heavily on domestic consumer spending, would be hurt as consumer prices rise—not necessarily by a full 13 percent but at least by something.

"A bank like Citicorp, which has bet its future on consumer spending, could also suffer," says Herrick. "But financial institutions like Morgan Guaranty and Merrill Lynch, which are deeply involved in corporate finance, could turn out to be big winners."

Similarly, says Herrick, stocks of companies in capital-intensive industries like manufacturing and machine tools would benefit as well. With savings growing and investment capital plentiful, their cost of doing business would decline. Meanwhile, the elimination of the corporate income tax would bring down export prices still more, turning their U.S.–made products overnight into some of the most competitive goods to be found anywhere.

So how likely is the adoption of a VAT–based system as an alternative to the corporate income tax? Thanks to the degree to which the entire Brown tax package seems to have become discredited in the minds of voters, the temptation is obviously great to dismiss the VAT idea as something that will fade the instant Brown himself disappears.

But that may be too easy an answer. There are other politicians who like VAT. In the Senate, Democrat Fritz Hollings of South Carolina has already proposed rolling back Social Security taxes while enacting a 5 percent value-added tax on everything but food, health care, and housing.

According to a Hollings staffer, the plan has been shelved for the duration of the recession. Yet over in the House, where tax bills originate anyway, a VAT–type proposal, called a uniform business tax, was introduced in August by Republican Richard Schulze of Pennsylvania, a ranking member of the Ways and Means Committee. Says the second-ranked Democrat on the committee, Sam Gibbons of Florida, an outspoken backer of the idea, "We need a national debate. That's what I've been calling for. Jerry Brown's proposal could be the catalyst."

Tracy Herrick of Jefferies agrees: "Brown's tax idea is like a cat that has just jumped out of the bag. He may already have set the agenda on taxes for the nineties." If so, that alone may prove to be justification enough for Brown's candidacy. ■

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BRIEF LIVES

All Aboard the White Train

TWO YEARS AGO, WHEN AL White landed the role of Memphis, the garrulous diner owner in August Wilson's new play, *Two Trains Running,* he did what few actors ever do—he asked the playwright to *cut* some of his speeches.

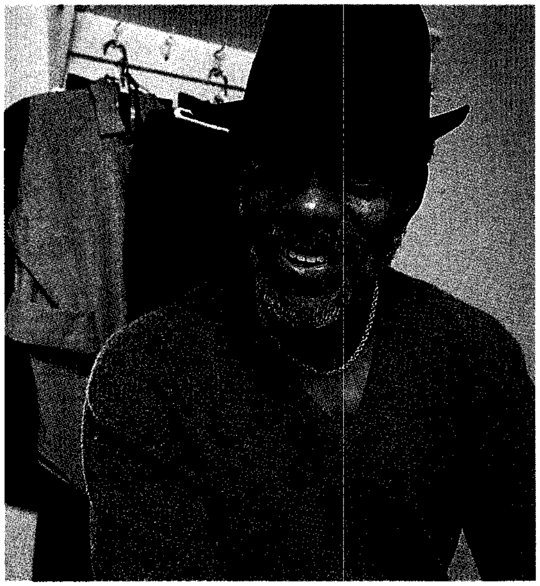
"Some of the monologues go on for pages," White says, "and, frankly, I didn't know if I could do it."

White, 49, should know by now that's he capable of almost anything. After spending all of the sixties working as a janitor in San Francisco's Golden Gate Park, "picking up after the hippies," he realized "sweeping floors and cleaning toilets just wasn't me." At 31, he enrolled in theater classes at the local YWCA and turned his passion for poetry into a career as an actor. Eventually, he joined the fabled American Conservatory Theatre, spending three years with the troupe before heading to Los Angeles and roles in everything from *Airplane!* to *Matlock.*

But White hadn't been onstage since 1977. So when he was cast in Wilson's new play, he was thrilled with the opportunity—"my career was more or less stagnating"—but he was also nervous.

"It's the biggest role in the play," White says. "And I thought I should give them the chance to fire me." Fortunately, Wilson and director Lloyd Richards demurred, and White had the part down cold after a week of rehearsals.

After stops at Yale, San Diego, and Los Angeles, *Two Trains* pulls into Broadway this week, with Larry Fishburne (*Boyz N the Hood*) starring opposite White. The play's seven characters are "people with loud voices and big hearts," Wilson says, and Memphis's voice is the loudest, an insistent lower register espousing a social Darwinism just this side of cynicism. "This neighborhood is nothing left but niggers killing each other," he says at one point. Memphis is the keeper of the Old Guard among the shifting political viewpoints in Pittsburgh's black community circa 1969; he's a believer in rugged individualism who dismisses a new generation's cry, "Black is beautiful," with the proud rejoinder "You were born with dignity," all the while berating his waitress for not "hurrying up with those biscuits."



All the way to Memphis: Two Trains' *Al White.*

"Memphis can be annoying," White says. "He's real opinionated, but he is a fair man. He is an entrepreneur trying to make it on his own, just like I did."

Going from a maintenance crew to regional theater to Hollywood bit player and now to Broadway, White says, "is the culmination of a twenty-year dream. It's the pinnacle—what I was thinking about when I was sweeping up all those bathroom floors."

HILARY DE VRIES

TWENTY QUESTIONS

20
Questions

☐ WILL THAT SIDE TRIP TO Versailles leave us enough time to see Euro Disney?

☐ If we really wanted to stop drugs, wouldn't we let General Motors sell them?

☐ Would I get a better table if I said I was with the United Way?

☐ Would you put your child in something called the Michael Jackson Day Care Center?

☐ Didn't there used to be a difference between repeating a story and reporting one?

☐ What are the chances Bruce Weber will ever use fat, out-of-shape people in his photographs?

☐ Why is the most expensive thing in my house the burglar alarm?

☐ If you can hear those Miracle Ear ads on the radio, why would you buy one?

☐ Clinton and Brown on *Donahue*? What happened to "Men who like to clean the tub and the women who love them"?

☐ What's the point of being a civil servant if you can't bounce a few hundred checks?

☐ Would you be surprised to find out that the guy in the Taster's Choice ads is seeing someone else?

☐ You call this a health club? Where's the One-handed Push-up Master?

☐ When was the last time they flushed the subway?

☐ Don't you see a pair of tonsils when you look at the *Batman* logo?

☐ So is it safe to say Hillary Clinton won't be in the Betty Crocker Bake-Off?

☐ How long until they name a high school after Smith & Wesson?

☐ Would you be caught dead sitting next to WNBC's John Miller?

☐ How'd you like to suck face with "Old Joe" Camel?

☐ Has that fringe group Jews for Jerry hit you up for money yet?

☐ Top bunk, Leona?

JIM MULLEN

Photograph by Robin Holland.

ART BEAT

Mr. Mike's Paint Set

MICHAEL O'DONOGHUE holds one of his prized paint-by-numbers canvases up to the light. "I found this little baby in a thrift shop in Santa Monica," he says, blowing away some dust. "I have no idea who painted it. For all I know, *Hitler* could have painted it."

The 52-year-old former *Saturday Night Live* writer and performer (he's the one who wanted to feed John Belushi's fingertips to wolverines in the show's very first sketch) has been collecting other people's paint-by-numbers pictures for more than ten years. From April 20 to 25, more than 200 of O'Donoghue's paintings will be on display at the Bridgewater/Lustberg Gallery (529 Broadway) for the first paint-by-numbers exhibit in SoHo. Some highlights: a *Harlequin and Ballerina* painted in 1969 by ex–Go Go Belinda Carlisle (the exhibit's only celebrity artist); an unsigned reproduction of *The Blue Boy* ("a sullen little bitch," as O'Donoghue calls him); and a rare paint-by-numbers nude ("They stuck an artist's easel into the picture so she wouldn't look like a topless bimbo").

"There are a lot of Jesus-themed pictures," O'Donoghue says, picking through stacks cluttering his Chelsea living room. "Lots of puppy dogs and kittens and ducks and clowns." He pauses to admire a particularly cheesy landscape. "Most of these paintings cost me less than a dollar, but they reflect the dreams of America over the last 40 years more accurately than a Museum of Modern Art retrospective ever could. They don't reflect the *personal* aberrations of one artist—they reflect the *collective* aberrations of the entire culture."

Numbers man: O'Donoghue with Belinda Carlisle's painting.

The original paint-by-numbers kit was introduced by the Palmer Paint Company in 1952; by 1954, more than 12 million units had been sold. "It was a big fad for a while," O'Donoghue says. "Like the Hula-Hoop."

O'Donoghue doesn't think his exhibit will spark a paint-by-numbers revival, but he is hoping the show will have a big finish. "I see a sort of musical-comedy ending," he says. "I see a Saudi prince coming to the gallery and offering me a million dollars for the whole collection." O'Donoghue could use the money to finance his next project. "I'm writing a book," he says, deadpan. "It's about how the French are dicks."

BENJAMIN SVETKEY

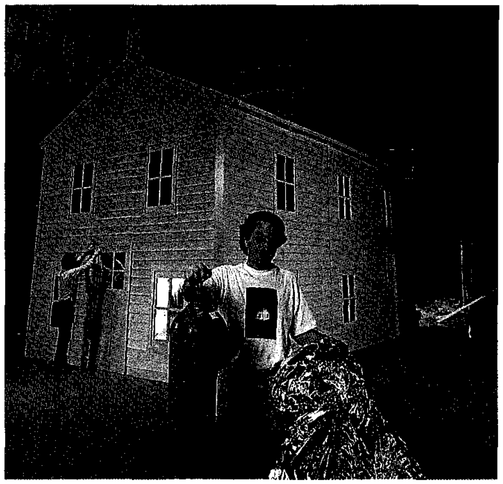
WEIRD SCIENCE

THREE, TWO, ONE, LIFTOFF! WELL, MAYBE

'WANT TO SEE A floating house?" On the phone is an easygoing artist named Barry Holden, and he's quite serious. The sculpture in question is a 5,000-cubic-foot, two-story *faux* farmhouse filled with Mylar helium balloons that's supposed to fly around inside the New York Hall of Science, out in Queens.

After a week of minor delays, however, the pristine white 250-pound foamboard structure hasn't budged. "It's getting lighter, though," Holden says as he pumps it full of helium, hoping he can get the house to defy gravity in time for the official opening, on April 18.

To prove it works, Holden says, "See, I can move the house now" and gives it a few Incredible Hulk–like shoves. The house slides a couple of inches. Some pigeons from the museum rafters flutter near the house, goading the thing up. But Newton's Law rules.



Holden fills his farmhouse with helium.

The exhibit, called "Levittation," is Holden's American-dream parody; the New York State Council on the Arts gave him $10,000 to build it. "People expect things about houses," he says. "This turns expectations upside down."

On April 25, Holden will conduct sculpture workshops with museum visitors. They'll make little "Levittations" with cardboard and helium balloons. And what if the big dwelling remains dirtbound? "Really, it does fly," Holden maintains. "I've tested it, and I was actually able to spin it around once it was up there."

The next day, finally, the house is aloft, and, like a nervous NASA scientist redeemed, Holden flashes a relieved grin.

HAROLD GOLDBERG

OVERHEARD

WHILE STANDING IN LINE TO vote in the Democratic primary in Greenwich Village: "I'm supporting Jerry Brown this time, but in the general election, I'm going to vote for H. Rap Perot." LAURA ROSS

Photographs: top, Steven Boljonis; bottom, Andrew Garn.

NEW YORK JOURNAL

THE FEVER

MY FRIEND GWEN DATED enough men last spring to fill a police precinct's suspect book. "All winter I'd led this boring, celibate life," she says. "Then there was this little breath of spring, and everyone—men specifically—just looked better to me. It was sort of like laughing gas."

Gwen's been dating just one guy since the fall, but it's only in the past few weeks that she's known they were made for each other. "He's been doing this twirly dance around the apartment with his hands up in the air, and he has this great little smile on his face. It's really impressive because he's six-foot-five."

Spring fever is real, and it visits one out of two New Yorkers every year. A 1989 study conducted by Dr. Michael Terman, director of the Winter Depression Program at the New York State Psychiatric Institute at Columbia Presbyterian, sampled several hundred Upper West Siders and found that about 50 percent experience mood or other changes with the onset of winter and then again at the beginning of spring.

Most of those who get "the fever" experience a general feeling of renewal and mood elevation. For a small minority, however, symptoms may include a decreased need for sleep, impulsive behavior, a propensity to strike up conversations with strangers, delusions of grandeur, speeding while driving or speaking, and irritability. But those men and women are hard to separate from ordinary New Yorkers.

Kathy, 30, has been getting to her publishing job two hours early since the middle of March. "I wake up completely wired every morning at six, I've done most of my work by noon, and by four I'm so exhausted I have to take a nap under my desk."

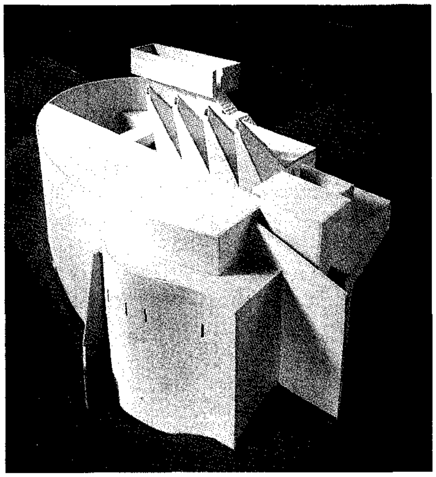
Kathy has tried to squelch her impulsive behavior as much as possible, but first she gave in to the urge to buy big pieces of furniture. "When I couldn't hold off any longer," she says, "I bought a huge bureau so I could reorganize my clothes better." Later that week, she downed three glasses of wine and had her waist-length hair cut to chin level. "It satisfied the urge to have an affair—that same flirtation with danger," she says. "But I didn't have to lie to my husband."

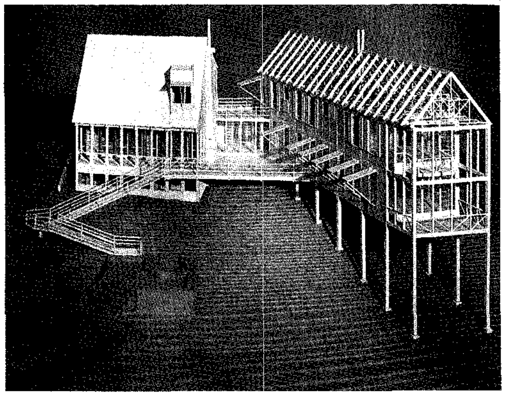
JULIANN GAREY

SIGNS OF THE TIMES

HOLD THAT BUILDING

A YEAR AGO, A DEMOLITION crew arrived in my neighborhood and knocked flat a three-story walk-up. Then, apparently, somebody ran short of cash: A layer of beer bottles now accretes over the shattered brick, behind a Cyclone fence.





The Sahara house (left), by Scott Marble; the Fish House, by Kevin Kennon and Peter Moore.

Perhaps the crew could have filled the lot with an Oedipal House, for an artist and his mom. Or installed a New York City policeman's memorial fountain, with water flowing over sheet steel cut to the shape of the city's coastline. Or, better, consulted the architect Yung-Ho Chang, who has an interest in perception and "voyeurism in particular." His Bachelor Apartment is designed with giant windows so everyone can watch the cad in action.

All were winning designs in the Young Architects Forum of the Architectural League of New York's recent "On Hold" competition. The league started the contest eleven years ago, to highlight the work of architects whose degrees were less than a decade old. Usually the topic is more optimistic.

According to Anne Rieselbach, director of the program, this year's "On Hold" theme was chosen because of the recession—many of the designs were for actual edifices that lost funding—and the stifling effect it has had on artistic careers. Winning designs were those that showed "what you do when things are a little slow," says Paul Byard, a juror and the league's president.

Hence the voyeurism.

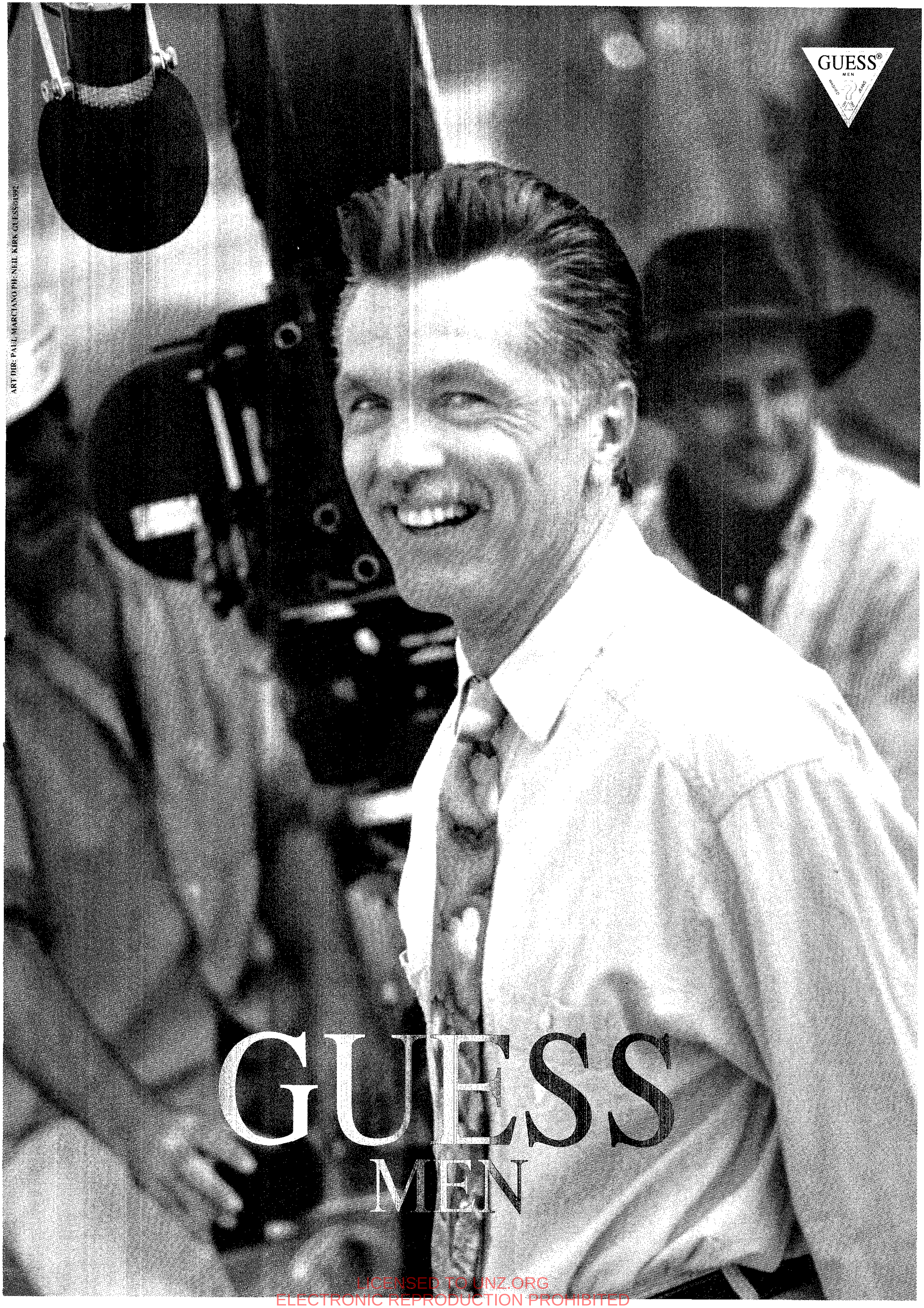
"They do give you a nice cross section of what young architects are thinking about," Byard says of the seven winning portfolios, chosen from 208 entries. After years of columns and gables and, later, deconstructivism, the clean, tight lines of modernism seem to be making a return (some of the plans are on exhibit at the Urban Center from April 17 to May 15).

One designer drafted plans for subterranean chapels adjoining missile silos. Two partners created the Fish House, a box structure with a steel saltbox frame, all set on pilings. There are houses sited in the Sahara and the Blue Ridge; another residence, for Hakeem Olajuwon, has a basketball court in the middle.

That might be nice in my neighborhood.

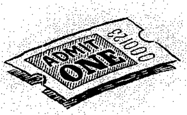
ROWAN GAITHER

Photographs by Les Jörgensen. Illustration by Robert de Michiell.



GUESS® MEN WASHED JEANS
ART DIR: PAUL MARCIANO PH: NEIL KIRK GUESS©1992
GUESS
MEN

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

Les Jörgensen

ASK GAEL

Send me to taste something wonderful, unlike anything I've ever tasted.

Pasta fiori by chef Gray Kunz is a mysterious mix of everyday elements made sublime by marjoram and rich chicken broth. His taro-crusted salmon marinated in spices for at least two days is equally brilliant, with hints of exotic citrus, brown basmati rice, papaya, and toasted charoli nuts from India. And Lespinasse, his home base at the St. Regis, is warmer now and more finished, with kinder light.

Surprise me with a new bargain.
Triangolo's newest menu shaves a dollar or two off many dishes, and pastas now start at $8.50. A special of three giant, steaklike portobello mushrooms sliced atop arugula is enough for two ($7.50). Veal milanese flattened and coated in crumbed grissini couldn't be toastier ($14).

BLACK ROBE
VIDMARK

VIDEOS

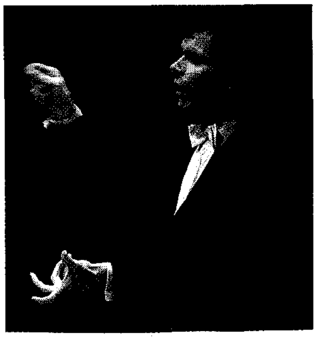
***Black Robe* ($92.95): The critics raved, but few saw Bruce Beresford's riveting epic set in the Canadian wilderness. A Jesuit falls into the hands of the Iroquois, and so begins this fable focusing on the ambiguity of missionary work.**

TELEVISION

***Guys & Dolls Opening Night:* Don't have tickets? Sneak a peek at the backstage hoopla and stars blowing kisses at this Broadway revival. Song-and-dance numbers from previews are also on the playbill. (Channel 5; April 14; 9 to 10 P.M.)**

MUSIC

Simon Rattle, the British conductor, is at Carnegie Hall on April 14, 15, and 16 with his City of Birmingham Symphony Orchestra. The three-day series, part of "The Revolution of Expression: 1911–12–13," will include the works of then-living composers like Ravel, Prokofiev, and Débussy. Pre-concert lectures in the main hall are free to ticket holders.


Steve J. Sherman

FASHION

Tired of Bill Clinton's platform? Check out Vivienne Westwood's new platform shoes, hot off the Paris runway. *New York's* Michael Gross calls them "the best of the batch that designers are proposing to balance the new, long, and lean skirts."

THEATER

***Metro:* A musical about life in a European subway? This has to be the season's most offbeat Broadway show. Wiktor Kubiak, a Polish Sol Hurok, has sunk $5 million of his own money into producing the show (a smash hit in Warsaw). It stars 41 young Polish performers who sing, dance, shout, and raise high the roofbeams—all to an original score by Janusz Stoklosa—on a set that looks like a cross between *Star Wars* and *Mad Max.* Now in previews at the Minskoff.**

Wojciech Glinka

Marvin's Room: There's a lot of Joe Orton in Scott McPherson's brilliantly mordant comic drama about death and dying. But it's Orton with a heart. Everybody's sick—father, daughter, aunt—but they're also funny and touching, and you miss every last one of them when the curtain goes down. At the Minetta Lane Theatre.

MOVIES

"April in Paris": For the entire month, the Public Theater is showing the movies of François Truffaut. This week, it's *Mississippi Mermaid,* one of Truffaut's elaborate thrillers based on the pulpy fiction of Cornell Woolrich. *Mermaid* may not be one of his best works, but it has ravishing performances by Jean-Paul Belmondo, as the owner of a cigarette factory, and Catherine Deneuve, as his mail-order bride.

TASTINGS

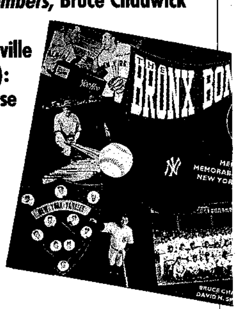
BY ALEXIS BESPALOFF

Two easy-to-drink reds made from the Merlot grape offer good values: Look for the agreeable 1989 Fortant de France and the appealing 1990 Glen Ellen from California (about $7 each).

BOOKS

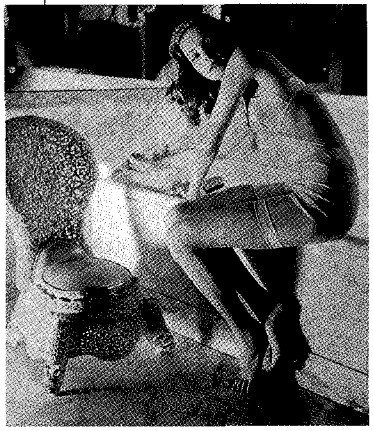
A Passion for Potatoes, Lydie Marshall (HarperPerennial; $13): Start peeling—and roasting, baking, mashing, and sautéeing. This book includes 200 recipes and is bound to make you hungry and keep you cooking for weeks. Whoever thought there were so many wonderful things to do with a bag of Yukon Golds?

***The Bronx Bombers,* Bruce Chadwick and David N. Spindel (Abbeville Press; $24.95): Pictures of close to 1,000 New York Yankee collectibles, from Ryne Duren's eyeglasses to the Reggie! bar.**



ART

"Louise Dahl-Wolfe: A Life in Photography 1935–1960": No one had a more elegant eye than Dahl-Wolfe. She understood and perfectly captured the turn of a head, the simple fall of chiffon. Working with Carmel Snow, editor-in-chief of *Harper's Bazaar* in its golden years, Dahl-Wolfe pioneered a new style—primarily in black-and-white and with natural light—and now some of her best work is in this exhibition. At the Staley-Wise Gallery, 560 Broadway, near Prince. Through May 2.



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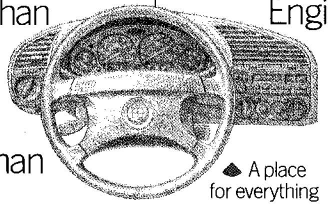
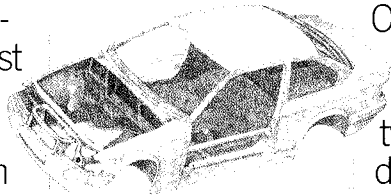


◆ A place for everything and everything in its place. The new 3-Series dashboard has been redesigned to provide the driver with all of the information he needs at a glance.

The 325is Coupe's multi-link suspension, for example, provides just the right amount of "road feel" while still maintaining an excellent ride quality.



◆ The strongest body in 3-Series history contributes to the 325is Coupe's exceptional handling and ride quality.

Engine-speed-sensitive, variable-assist power steering translates to a better overall sense of the pavement traveling beneath the tires. And its 24-valve, 189-horsepower engine needs almost no regular maintenance beyond the simple changing of oil, filters and plugs.

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WHAT'S THE FREQUENCY?

With Scanners, Your Cordless And Cellular Phone Calls Are Everybody's Business

……

By Craig Bromberg

IT'S 4 P.M. ON A RECENT SUNDAY. I'M sitting in my Cobble Hill office when I hear a phone ring. It's Rob. And Deb.

"Hello?" croaks Deb.

"Hey," says Rob. "What did you end up doing last night?"

"Uh, what time is it?" There's a slight crackle on her line. She must be the one with the cordless.

"Four o'clock," he says.

I look outside and see the sun starting to duck behind the clouds. I wonder if I can see her from here.

"Four o'clock? Jesus, I'm not even out of bed."

"Must've been a good night."

"Well. . . ." She laughs. "Jim was sick, so he went cryin' to his mom's and I went out with his buddies from the frat."

"Was it fun?"

More laughs from Deb's end of the line.

"Oh, I don't know," she sighs. "I'm such a *ho'*."

"What do you mean?"

"Well, I went over there around eleven, and we started drinking. Y'know, lotta vodka with schnapps chasers?"

Deb's line is coming in pretty noisy, so I fiddle with the antenna on the scanner. Now they're coming in loud and clear.

"So what happened? A couple of drinks don't make you a whore."

"That's just it. I don't even know. I mean, I don't even remember making out with that guy, and then around three o'clock. . . ."

Deb's voice drops away.

"Wait a minute, Deb," says Rob. "I can't hear you. Can you speak up?"

"Damn it," she says. "I hate these cordless phones."

But for me and for millions of others who own scanners—small receivers that can be used to tune into all kinds of radio communications, including cordless- and cellular-telephone transmissions—people like Deb are a voyeur's dream. From the second they pick up their phones to the instant they hang up, every sound they make belongs to the airwaves. In the age of the scanner, there is virtually no such thing as a secure wireless-telephone conversation.

A scanner is nothing more than a fancy radio, but a radio with a crucial difference: Scanners can be tuned to a much wider spectrum of the frequency range. Turn on a scanner and the world is at your ears. Not just cordless and cellular calls but baby monitors; police- and fire-department communications; Emergency Medical Services dispatches; airport-traffic, civil-defense, and military operations; even chatter between the president and his communications center on Air Force One. Almost any signal that's unscrambled and passes freely through the air is fair game (Radio Shack's *Police Call,* a directory of all known, FCC–licensed frequencies, is $8). And almost all of it is legal listening—

All the conversations reported here have been accurately transcribed, although the names of the overheard parties and certain other details have been changed.

Diamond Tel
ICOM
COMMUNICATIONS RECEIVER IC-R7000
25.2875
SSB

A scanner is nothing more than a fancy radio, but a radio with a crucial difference: Turn on a scanner and the world is at your ears.

PHOTOGRAPH BY TOHRU NAKAMURA

as long as you keep what you hear to yourself and don't use it for personal gain or to commit a crime.

If a scanner owner wants to tune into a conversation, all he needs to do is program his machine—available for as little as $100 from any electronics store—to search for activity on the ten frequencies used by cordless telephones, between 46.61 and 46.97 megahertz. Then he sits back and waits a few seconds while the scanner does its job. If you're on the phone and you're in his range, anywhere from a few blocks to a few miles—depending upon the length of his antenna and the amplification power of his scanner—every time you so much as lift the receiver, you will be heard. And it can happen even if you have a regular phone: If the person you're speaking to is talking on a cordless and is within a scanner's range, you'll be overheard, too. It's as simple as that.

Most people have no idea just how vulnerabl

MOST PEOPLE NEVER DREAM that their most intimate conversations are practically public property. But for every five cordless telephones in the United States—nearly 60 million as of 1991 and growing by another 10-million each year—someone else out there owns a scanner. Some of these Hearing Toms (or "scanner buffs," as they prefer to be called) see scanners as nothing more than the latest techno-toys. Two years ago, Steve Wozniak, a co-founder of Apple Computers, gave 200 of them as gifts to his friends shortly before his wedding, a convocation of Silicon Valley executives. But not all the recipients thought the scanners were as cool as the Woz did. "The first few times I used it, I thought it was interesting," says Mitchell Kapor, the creator of Lotus software and co-founder of the Electronic Frontier Foundation. "But then I felt a little sleazy about it, so I sent it back [to Wozniak]. . . ."

Listen to a scanner for just ten minutes and you'll realize that most people haven't the faintest idea of how vulnerable they are to being overheard. People bank by phone. They give stock tips and order stocks by phone. They buy merchandise with their credit cards by phone, place and answer personal ads by phone. People who wouldn't think twice about tearing their carbons into shreds at a restaurant regularly give away their credit-card numbers, Social Security numbers, mothers' maiden names, and even cash-card PIN codes over the phone.

And for a scanner thief, it's a cinch to figure out what those numbers are. All he needs is a scanner, a tape recorder, and an alphanumeric pager. When the thief hears you doing your banking by phone, he simply turns on the tape recorder while you punch your codes into the receiver. Once you hang up, he calls his own pager number, and when the pager responds through his telephone with the three beeps that indicate it's ready to receive a callback number, the thief plays back his tape into the phone. Within minutes, his pager displays the numbers, and soon you're thousands poorer.

Even so, most Hearing Toms are involved in nothing more than harmless spying on their neighbors, although few will admit it. Unlike hackers—usually college kids whose attempts to crack computer systems are motivated by ideological fury—these audio voyeurs are older, nerdy radio hobbyists who mostly use scanners to keep on top of the latest police, fire, and emergency calls. Some of them are journalists who scan to beat the competition to a story. (Last week, Mets pitcher David Cone said that someone had been monitoring the cellular-telephone calls made by some of his teammates.) Others, like Marty Eisgrau, the manager of a midtown dental lab and a volunteer at a Salvation Army canteen that hands out coffee and blankets to fire victims, keep their scanners crackling through the night for news on the latest catastrophe. With a scanner, says Eisgrau, "I hear the action as it's happening. With scanners, you can do something good for your neighbors or you can listen to your neighbors. But once you've heard one lovers' quarrel, you've heard 'em all." Indeed, to the buffs, listening to the flotsam and jetsam of the airwaves has little in common with the lascivious pleasure that a Peeping Tom gets from watching his neighbors have sex.

"Sure, it can get kind of creepy," says a 35-year-old theater technician who began his snooping career by pointing a powerful telescope at other Upper West Side apartments. "Sometimes you hear things that are scary or make you sad. Sometimes you laugh hysterically. But how often do you get a chance to listen in on a private conversation? There's a lot you can learn from that.

"And once in a while it even comes in handy. One time, I heard the president of our co-op board talking to the management and s---ting on every person in our building. About an hour later, I saw him in the laundry, being Mr. Amenable and blaming everything on the agent. That's when I knew I had to move. I'd never have known if it wasn't for my scanner."

ON A RAINY MONDAY NIGHT, Sarah, an Upper East Side social type, takes me for a walk past some of the houses of her rich and famous neighbors. It's the dinner hour, and a steady downpour is soaking the streets. Everyone seems to have stayed in tonight: The scanner is picking up one call after another—a perfect evening for a couple of scanner paparazzi. Sarah thinks she's disguised in her red "21" cap and high heels; I'm playing it safe, hiding the scanner's long antenna under a black fireman's coat.

On the corner of 65th Street and Park Avenue, we overhear a hapless caller trying to get through to a sex line, only to find he's been

A SAMPLING OF THE CITY'S SCANNER MENU

	FREQUENCY IN MEGAHERTZ (MHz)
Cordless phones:	**46.61–46.97**
Baby monitors and early cordless phones:	**49.67–49.99**
Auxiliary police:	**151.235**
Hospital paging:	**152.005**
New York Fire Department (citywide):	**154.430**
BMT trains:	**158.775**
IND trains:	**158.805**
IRT trains:	**158.880**
Transit Police rescue units:	**160.695**
Air Force One (Secret Service):	**415.700**
WCBS–TV assignment desk:	**450.350**
New York Post:	**453.000**
NYPD, Narcotics Division:	**470.6375**
Mayor's Office, Intelligence Division (security):	**470.7375**
New York Police Department, detectives:	**470.7625**
New York Police Department, Central Emergency (citywide):	**470.8375**
New York Police Department, Public Morals Division:	**471.0125**
Board of Education, Division of School Safety:	**471.4125**
Emergency Medical Services (citywide):	**478.0125**
Cellular phones:	**869–894**
New cordless phones:	**900**

ey are to being heard over a scanner.

cut off by his long-distance service for nonpayment. Down the block, a frosty English lawyer tells a client how to prepare his will. An Asian businessman struggles in broken English to explain to his girlfriend why he can't go out. Two academics talk English-department politics. But then, in front of an elegant townhouse, Sarah stops short.

"Wait, wait, wait," she says, eyes bulging. "I *know* that laugh." She points to the scanner. "Can you stop on that?"

I push the scanner's hold button, and we stop walking.

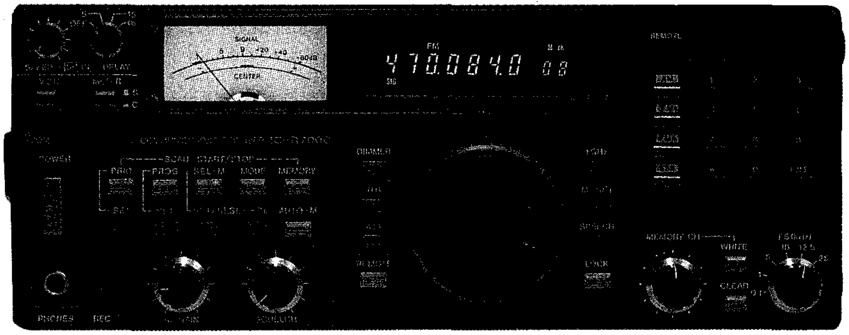
"Come on, now," giggles a coy female voice. "If you can't talk now, give me your number and I'll call you back later."

"I'm telling you, I don't *have* a number," a gravelly, nicotine-soaked voice replies.

"Come on, you must have a number."

Sarah points to the driver parked in front of the townhouse. Out of the corner of my eye, I notice that he's looking at the scanner's long antenna and starting to get out of the car. We cross the street. The scanner is still picking up Old Gravel Voice.

"How can I give you my number when I don't have one?" he insists. "I told you, I'm in the shower, and this phone doesn't have a number on it. If you want to talk to me, you gotta gimme *your* number."



Set a scanner to search in the 46.61–46.97 MHz range and hear your neighbors.

"Why should I give you my number?"

"Goddamn it, I'm gonna hang up if you don't give me your number!"

Sarah looks as if she's going to die. "*Oh, my God,*" she wheezes. "That's [an important businessman]. We better get the hell out of here."

"Why?" I say. "Let the driver come after us. We're not doing anything illegal."

But I was wrong.

ALTHOUGH IT MAY SEEM HARD TO BElieve, snooping on your neighbors' cordless-phone conversations has been illegal in New York only since 1988 and is still legal throughout the rest of the country, except in California. Not that anyone's ever been arrested. "I've never had a single complaint—ever—for eavesdropping on cordless or cellular telephones," says Don Delaney, the senior investigator and supervisor of the New York State Police Major Case Squad for Long Island and New York City. "And it's certainly nothing we would ever go out and attempt to start a case on. Law enforcement only *reacts* to complaints; it can't possibly go fishing for new cases to try." (New York state law even makes it a Class E felony—punishable by up to four years in prison and/or a $5,000 fine—to possess a scanner with intention to eavesdrop, although authorities tend to consider the offense no worse than jaywalking.)

In fact, the first laws outlawing eavesdropping on wireless-telephone conversations went on the books just six years ago. The federal Electronic Communications Privacy Act (ECPA) of 1986, an amendment to the so-called Wiretap Act of 1968, was designed to prohibit listening in on *cellular* telephones (a felony punishable by up to five years in prison and $250,000 in fines). At the time, rumors abounded about the ease with which cellular phones could be monitored: Tune any TV manufactured between 1966 and 1982 to UHF channels 80 to 83, and you'll land smack in the middle of the frequencies used by cellular phones. But the ECPA deliberately omitted monitoring cordless telephones from the list of eavesdropping activities that would be banned by the new law, an omission that even Congress has recently begun to find a little strange.

As far back as the mid-eighties, when the legislation was first being debated, the cellular industry argued that people who use cellular phones had an "expectation of privacy" that individuals who use cordless telephones do not. They based their argument on an Iowa case in which a scanner owner overheard his neighbor arranging, on a cordless telephone, what he thought to be a drug deal. The police arrested the neighbor and got a conviction based on evidence from the eavesdropping. The federal appeals court set a precedent (upheld by the Supreme Court) that there had been no violation of the Wiretap Act, since people who use cordless phones are doing little more than making unregulated radio broadcasts within their own homes. This was *radio,* said the court, not telephony. (In fact, the radio waves from the first cordless phones were so strong that anyone within blocks using an AM radio would often hear them.) The court's implication seemed to be that if consumers want to broadcast from handset to base, that's their decision—but since radio waves tend to travel beyond the four walls of a house (and people tend to listen), they shouldn't expect those conversations to be private. Ever since, cordless phones have carried a tiny FCC-mandated warning: "Privacy of communication may not be insured when using this phone."

A programmable handheld scanner.

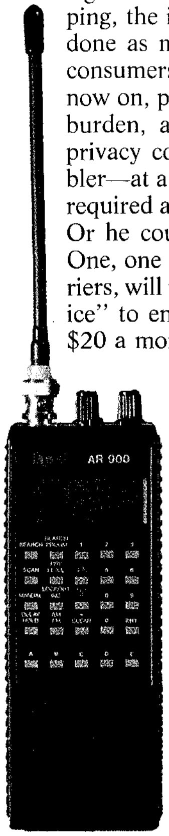
In contrast, it takes some—but not much—surveillance savvy to monitor cellular telephone calls. For one thing, there's an equipment problem. Most scanners have been modified by their manufacturers not to pick up transmissions in the cellular bandwidth. Walk into any electronics shop, however, and you'll find a range of converters ($60 to $85) that allow you to pick up the deleted signals. (Some shops will even solder on the transistor.) What really makes the calls hard to catch is that most people who use cellular phones are constantly moving from one cell site to another. (When you dial a number from your cellular phone, you transmit a signal to cellular base stations, called cell sites, which then retransmit both sides of the conversation back to you with a much more powerful signal.) It follows that in order to eavesdrop on cellular calls, you have to be able to tail the caller as he travels from one cell site to another—a period when the frequencies will shift by some 60 megahertz, up or down. This is just what some believe happened last year, when Governor L. Douglas Wilder of Virginia discovered that his cellular calls had been secretly recorded by a restaurateur who passed the tapes on to Wilder's archrival, Senator Charles S. Robb.

Of course, there are many who say that cellular phones are just as vulnerable to interception as cordless phones, and the cellular industry knew just how much it might cost if manufacturers were forced to protect consumers' privacy rights with costly encryption devices built into the phone. With

Photographs by Ted Hardin.

VIBROPLEX
RAIDERS

Above: Barry Electronics stocks top-of-the-line models. Below: This scanner has unrestricted 800 MHz coverage on 100 channels.



legislation outlawing cellular eavesdropping, the industry could claim that it had done as much as was needed to protect consumers from Hearing Toms. From now on, privacy would be the *consumer's* burden, and anyone who wanted more privacy could buy his own voice scrambler—at a cost of about $750 each (one is required at each end of the conversation). Or he could wait. This August, Cellular One, one of New York's two cellular carriers, will introduce its new "Privacy Service" to encode cellular calls for an extra $20 a month over basic service charges.

"We are committed to delivering the same level of privacy on our system that people have come to expect from wired telephones," says Tom Alberg, president of LIN Broadcasting, the subsidiary of McCaw Cellular that operates in New York as Cellular One. "And it's our intention to provide it as part of basic service." But in the meantime, here are two useful tips: Don't hold your breath, and don't say anything on your cellular telephone you wouldn't want anyone else to hear.

Scanners can wreak sophisticated havoc

A BUSY FRIDAY AFTERNOON IN THE lobby of the Waldorf-Astoria hotel. All the pay phones are taken, but on the far side of the lobby, a well-dressed young man is listening intently to his cellular phone.

Beep. "This is Peter James. For the next day, I'll be in New York. Leave a message at the sound of the tone, and I'll return your call within the hour."

Beep. Message one, 10:15 a.m.: "Hi, Pete, this is Roseanne. The Amslo deal has fallen through; they've screwed us. Call me later and let's see what we can do to move this in a different direction."

Beep. Message two, 10:30 a.m.: "Pete, it's Tom Anthelm from Amslo Corporation. Since you're in New York, we'll have to wait till you get back to Chicago, but if you speak to our analyst there, he may be able to give you some additional figures to make this thing happen. Call me at the office."

Beep. Message three, 12:12 p.m.: "Uh, check Amslo marketing plan, call Tom, call Roseanne, call Doreen to have subordinated-debs appendix looked at by John. Arrange rental car for Toronto. . . ."

People who know what they're doing with scanners can wreak sophisticated havoc—far beyond merely overhearing a business deal and using the information to make a profit. With a scanner, personal computer, and digital pager, they can read all the information that appears on other pagers. With a scanner, an oscilloscope, a high-directional antenna, and a time-frame sync generator (a fancy device that converts a digital signal into video), a scanner thief can even read what someone is typing on a computer screen—as it's being typed. It's all too easy to imagine criminals stationing themselves in a van outside a local bank, cadging PIN numbers for later use.

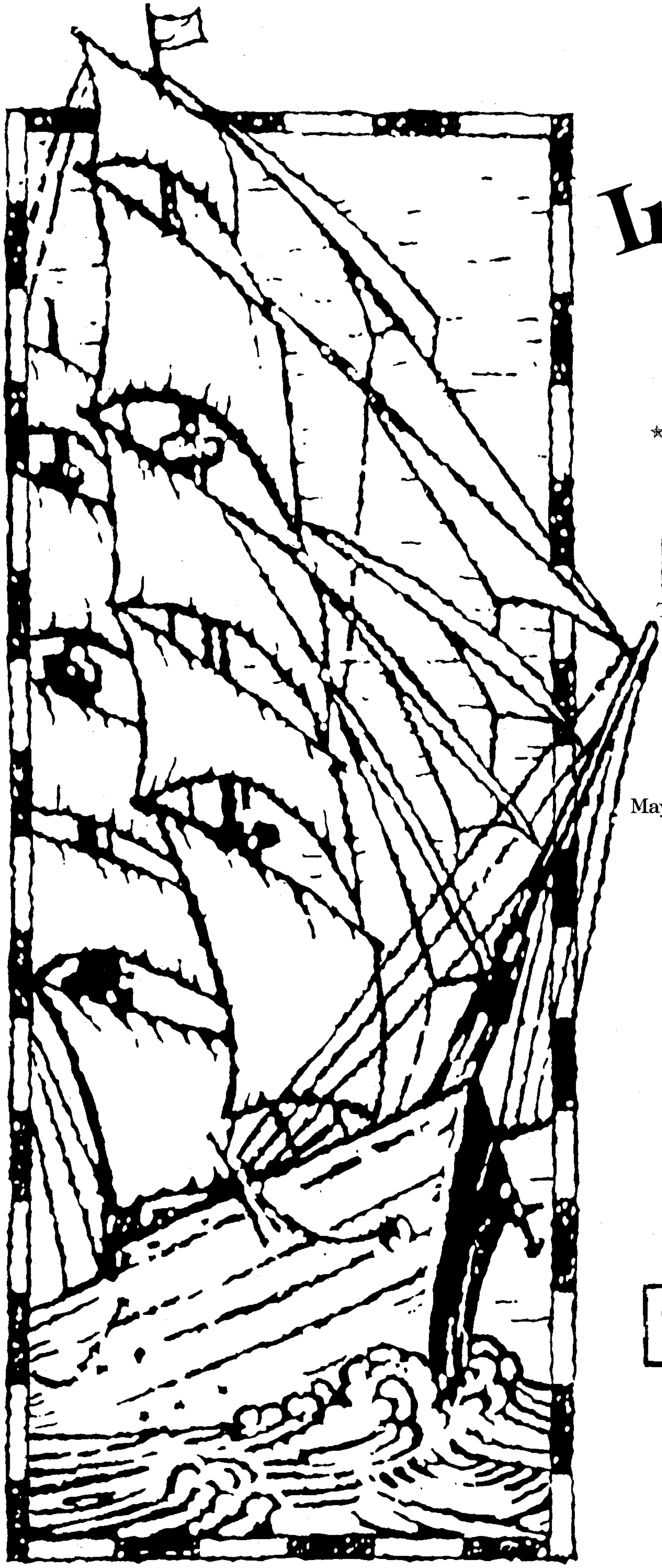
There are also cops to worry about. If it's not legal for us to listen in on our neighbors, it's equally illegal for law enforcement to listen to our conversations without a warrant. Does this mean the police don't do it? "If any police officer listened to a suspect on a cordless or cellular phone without a warrant, it would be considered such a gross violation of the law," says top techno-cop Delaney, "that they could be brought up on criminal charges. I don't know of any officer who'd be fool enough to mess with that." However, many scanner buffs think that since the bad guys have scanners and often use them to listen to police activity, it's a safe bet that the cops have them, too.

IS THERE ANY WAY TO PROTECT YOURself? Well, as always, that depends on how much you care to spend. If money is no object, the two $750 digital encryption devices will turn your babble into scrambled eggs, although they are far from subtle in appearance. You can also wait until the new digital technology becomes available. And while both the FCC and manufacturers like VTECH are trying to deal with the problem by creating a new class of cordless phones that will operate in the 900-megahertz range and will use devices that digitize voice signals in the handset before transmitting them to the base of the phone, these new phones will generally cost about $350.

In the meantime, the Senate Subcommittee on Technology and the Law is studying the possibility of adding eavesdropping on cordless telephones to the ECPA. The 1992 FCC Authorization Bill, already passed by the House of Representatives and now before the Senate, includes a line proscribing the import or manufacture of new scanners with the cellular frequencies built in. (In an alarming counterattack, the FBI is now petitioning Congress to make sure that the government can intercept any new telephone system that will use encryption technology.) But with more and more honeycombs of urban cell sites being brought on-line and advanced personal-communication networks (PCNs) making possible universal communication at any time and any place, it will soon be hard to get a moment's privacy from those we *want* to reach us, to say nothing of those we don't.

In the end, there may be only one way to protect yourself from this virus of cordlessness. Listen to Frank Jones, a retired city police detective who owns Spy World, an emporium of the latest high-tech countersurveillance wizardry. "Orwell's 1984 came and went several years back," Jones says, hanging up his cellular phone. "But the telephone companies and government still haven't figured out that *they* have to be the first ones to ensure people's privacy. If you really care about your privacy, there's really only one thing you can do: Throw your cordless phone in the garbage." ■

Photograph by Ted Hardin.



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May 28 . . . . Six Gun

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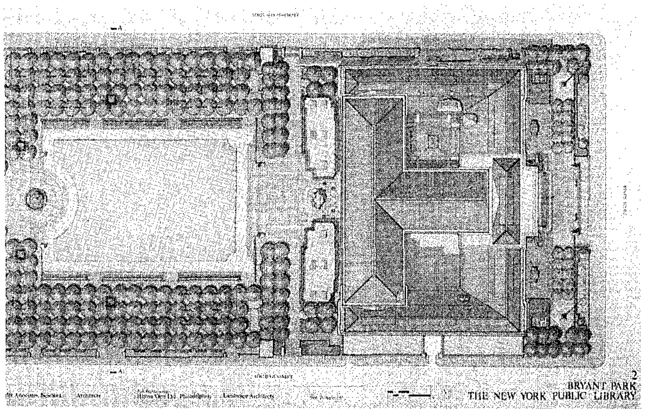
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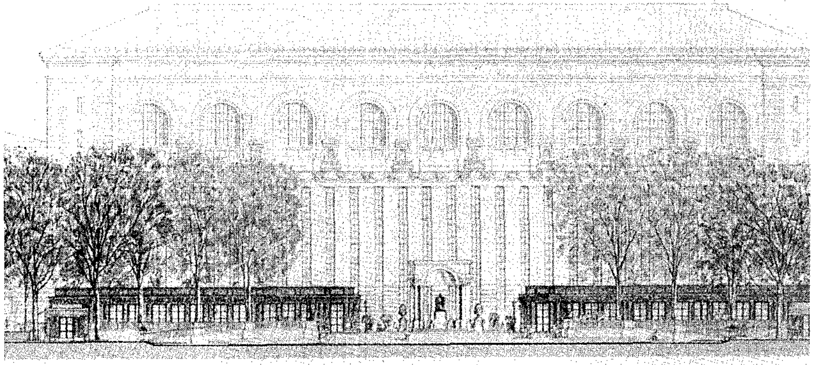
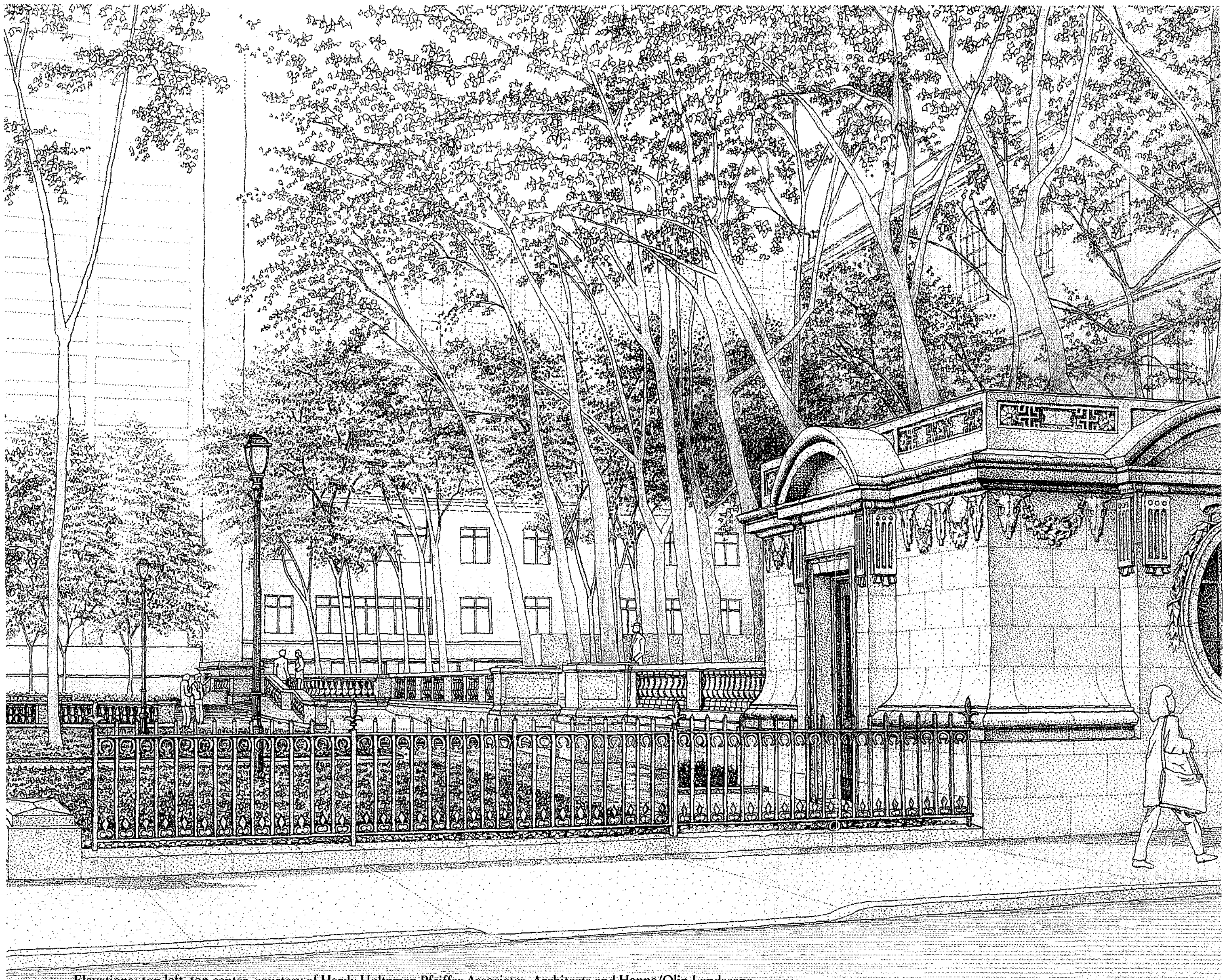
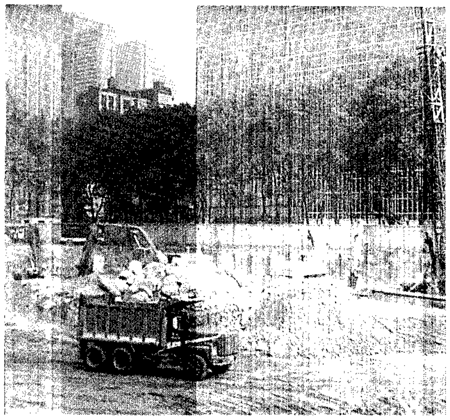
BRYANT PARK
THE NEW YORK PUBLIC LIBRARY



FIELD OF DREAM

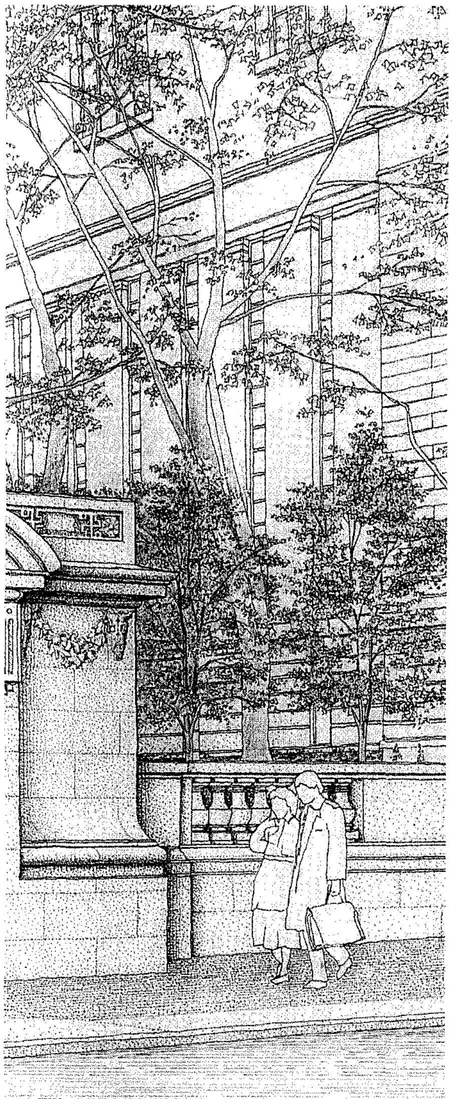


Elevations: top left, top center, courtesy of Hardy Holtzman Pfeiffer Associates, Architects and Hanna/Olin Landscape Architects. Rendering bottom, courtesy of Kupiec Koutsomitis Architects; photographed by Jonathan Gross.



BRYANT PARK COMES BACK

By Eleanor Dwight



THE NEW BRYANT PARK AND (ABOVE) PLANS FOR THE RENOVATION AND THE WORK IN PROGRESS.

ON APRIL 20, FIVE YEARS AFTER THE DERELICTS, muggers, and drug-dealers were finally chased out of Bryant Park, the chain-link construction fence that has kept them at bay is coming down; the next day, the public will be invited in. New Yorkers who venture into this six-acre pastoral retreat will find its enormous lawn replanted, its flower and shrub beds putting on a glorious show, its statues cleaned, its classic French design enhanced. And—just as important—everything possible has been done to keep a stroll through the park from being a stroll across a battlefield.

This midtown oasis, which runs from 40th to 42nd Streets, from Sixth Avenue to the rear façade of the public library's distinguished main building, always *looked* peaceful enough. But in the seventies and eighties, to walk those paths was to have drug-pushers bar the way. They swiped books from the Strand Book Store's stalls; they taunted the salespeople. Everybody in the neighborhood had an unpleasant story. Indeed, in the early eighties there were two murders in the park. The infestation was so bad, the police spied on the drug trade from the offices of the Fresh Air Fund on 40th Street.

In 1980, executives of the Rockefeller Brothers Fund, which had agreed to help pay for a major renovation of the marvelous 1911 Beaux-Arts library building, asked a sensible question: Why dress up the old library if the park is left in tatters? And so, in the early eighties, the fund, the library, the Parks Department, and Mayor Koch set up the Bryant Park Restoration Corporation (B.P.R.C.), whose mandate was to restore—and run—the park. "We worked for four or five years to get political approval," says Dan Biederman, the corporation's executive director. It was controversial: B.P.R.C. had the authority to assess property owners in the area, and some neighbors were reluctant to contribute to a park so run-down and seemingly irredeemable.

But the project has turned into "a wonderful example of public-private partnership," says the commissioner of Parks and Recreation, Betsy Gotbaum. The city provided two thirds of the $8.9 million in capital for the restoration; private donors, $3 million. Maintaining the park will cost about $1.2 million a year; $250,000 will come from the Parks Department, $850,000 from the surrounding buildings, and the rest from revenues from the sale of food and tickets to special events.

THE RENOVATORS KNEW THEY HAD to improve on the old design so people would be drawn into the park. Robert Moses, the city's first parks commissioner, had made a crucial error in 1934. To create an oasis and discourage pedestrian traffic, his architect elevated the park grounds some five feet above the level of the street, forming a sort of perimeter wall that was cut by only six entrances, each at the top of a flight of steps.

Wrong move, says William H. "Holly" Whyte, author of *City: Rediscovering the Center* and *The Organization Man,* who has spent years studying how people behave in public places. "Hercules cleaned out the Augean stables by diverting a river and flushing them out," he says. "Parks should be flushed out with people." Discouraging pedestrian traffic is foolish, since the presence of throngs of people is what keeps a park safe. Also, Whyte says, "We shop for public places to go into," and the space itself must tell people they can do what they want in the way of relaxing, sitting, sunning, eating, looking. But Bryant Park wasn't inviting, and the few who visited were trapped inside by the long balustrades defining the central lawn and shrubbery.

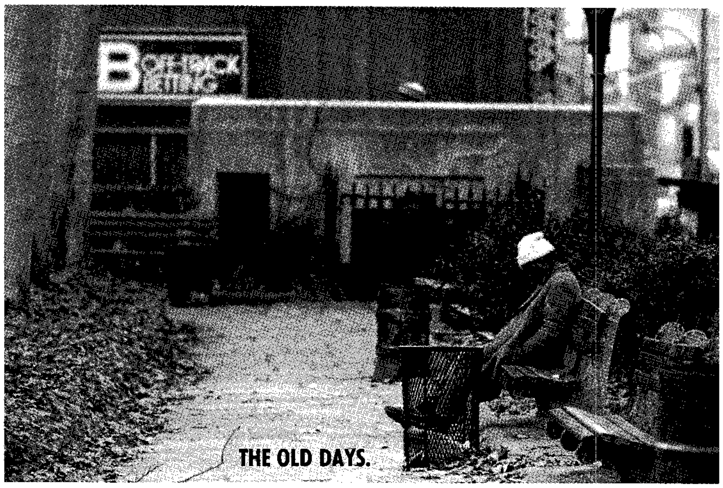
The aim of Hanna/Olin, Ltd., the landscape architects, was to enhance the park's classical French design and to open things up by changing the steep and narrow entrances and adding new ones, making breaks in the balustrades, getting rid of the overgrown hedges that obscured views, and relocating stone piers and monuments that malefactors could hide behind. Now, just as a French or Italian formal garden is an extension of its château or villa, the park is an extension of *its* château, the imposing library building.

The park's widened entrances and handsome cast-bronze post lanterns (copied from originals by the library's architects Carrère and Hastings) now beckon people in from the street. (Three of the entrances are accessible to the disabled.) The popular amenities have been provided. Hardy Holzman Pfeiffer Associates have designed two gate houses (one for a food vendor, one for the music-and-dance half-price-tickets booth) and two food kiosks. When funding comes through, there will be two restaurants on Bryant Terrace, behind the library. One of the two small stone Beaux-Arts buildings, restored by Kupiec & Koutsomitis, will house a rest room—the latest in bathrooms, with a security guard and an attendant all day; diaper-changing tables on both the women's and men's side; two sinks with elegant marble bases; ventilation and heat; and its own hot-water system. Full-time security will protect the people *and* the plants: Big shrubs and trees will be wired; if anyone tries to remove one, an alarm will go off in the other Beaux-Arts maintenance building.

As for the look, "it's very French," says Chris Allen of Hanna/Olin. The symmetrical layout, vast lawn, allées of trees, balustrades, and urns are reminiscent of French gardens of the seventeenth and eighteenth centuries. Crushed stone under some of the trees provides extra seating, imitating the Tuileries.

And there's a new richness and lushness to this park. The flower beds that used to be sparsely planted and hidden by overgrown hedges have been redesigned and lavishly replanted. For this job Biederman chose someone who'd already transformed a trashed public space—garden designer Lynden B. Miller. In 1982, when she was hired to restore and maintain Central Park's Conservatory Garden, at 105th Street and Fifth Avenue, it was an overgrown ruin littered with bottles and cans. Her colleagues in the garden world told her she was crazy: "People will steal the plants. They'll tear the garden to pieces, and you'll never find the money to keep it up." A decade later, the enormous lawn and sumptuous flower beds of Conservatory Garden are still handsome and well cared for. Wedding parties love to be photographed there.

VISION: *The aim was to open things up by changing the narrow entrances and getting rid of the overgrown hedges.*



THE OLD DAYS.

Miller convinced Dan Biederman that "beautiful gardens make people feel good, and they will treat a previously neglected spot with respect." Her uptown experience had taught her what plants would grow and which ones would be vandalized.

She designed her two 300-foot borders consisting of six beds to appeal not only to park strollers but to people who will look down on the plantings from the surrounding skyscrapers. The layout itself dictated what went into the garden. "The park's trees are so enormous and the flower beds so flat," Miller says, "that I planted twenty yews to draw the eye down the long beds and to make a rhythm so their vertical shape echoes the verticals of the old trees." The beds in front of the library, on Fifth Avenue, will be formal, to complement the front façade. Behind the building, though, you'll see a "progression of incidents": Everything is a little bit different; motifs are repeated, but the strict planting order is not.

The beds will overflow with a great variety of flowers *and* shrubs, because, as Miller explains, shrubs "give you the sense of luxuriousness, all the different textures and colors of foliage, provide interest all year, and give form and strength to the beds."

Last fall, 2,500 perennials were planted in one day. The colors are purples, pinks, yellows, whites, and strong blues. "No bright reds and oranges, because they bump out at you," Miller says. The north side of the park is sunny most of the day; the south side is shaded by the trees in the afternoon, so Miller has used shade-tolerant plants like astilbes and ferns. (New Yorkers with their own shady plots can ask Michael Levine, the gardener, what works well here.) There will be continual color from early spring into late fall—even into winter. Just about now, blue squill and glory-of-the-snow are appearing on the shady side; then 2,000 of the largest Darwin tulips, called Pink Impression, underplanted with anemone blanda, a little blue flower. Later in the spring, on the shady side, come astilbes, ajuga, alchemilla, brunnera, and pink and blue perennial geraniums. In summer, on the sunny side, pink phlox, day lilies, pink Lythrum, and penstemons will brighten the beds; in the fall, asters, Japanese anemones, sedums, and grasses. When the tulips are dug up, annuals, blue salvias, and nicotianas, which will bloom into October, will replace them. There are also Miller favorites that have worked well uptown, like Betty Pryor roses, oak-leaf hydrangeas, tall variegated grasses, and purple-leafed shrubs like the sand cherry.

LARGER-THAN-LIFE STATUES OF FIVE worthies grace the park in addition to the fountain, which honors Josephine Shaw Lowell, a suffragist and lifelong social worker. The eponymous Bryant—William Cullen Bryant, poet, early opponent of slavery, and editor of the New York *Post*—sits with a rug over his legs under an ornate marble archway. Goethe has been honored with a bust on a pedestal. The statue of William Earl Dodge, the "Christian Merchant," leans on a podium. José Bonifacio de Andrada e Silva, Brazil's George Washington, has been newly perched on a black onyx pedestal. The park's brand-new celebrity, Gertrude Stein—a recasting of Jo Davidson's bust that's in the Metropolitan Museum—will be set south of Bryant near the library's back façade.

To pay for the lighting he felt the park's dignity and grandeur required, lighting designer Howard Brandston raised far more money than the budget provided. The original library fixtures will line the perimeter. The Italian Renaissance fountain in the center will be lighted; the lawn will be lighted from above to create a "moonglow effect"; and all the bulbs will glow white, so the color of the grass and flowers will not seem muddy at night.

This vast site, the only open space in midtown, has been a focus of Manhattan life for more than a century. The country's first World's Fair was held here (in 1853); Union troops drilled on this ground; in 1838, a fantastic Egyptian-style construction (with walls 50 feet high and 30 feet thick) went up on the Fifth Avenue side, enclosing a four-acre lake. This, the Croton Distributing Reservoir, was demolished in 1900 to make way for the mammoth library—the new "Reservoir of Learning and Art." New Yorkers can take pride in seeing their library and park renewed and reunited, radiating history and architectural grandeur.

The restorers' dream is to see Bryant Park become a well-used formal space like the great plazas and gardens of European cities. Starting in mid-May there will be chamber-music concerts on Mondays, Tuesdays, and Fridays at noon and on Wednesdays at 5:30; Thursdays at lunchtime a stand-up-comedy act produced by HBO and Comedy Central; and once a week, a juggling clinic. "We hope to create a Vauxhall Gardens atmosphere, as in eighteenth-century London," says B.P.R.C.'s Andrew Manshel, "where you strolled through beautiful gardens and listened to music by Mozart and Haydn that was written to be played outdoors for woodwinds and brass instruments."

A thousand people can sit on the lawn in Bryant Park, says Holly Whyte, and there will be no signs saying KEEP OFF THE GRASS. "This garden, in the heart of the business district, is incredibly important for New Yorkers," Miller says. "They're in an office all day; maybe they'll see a ficus plant, an old ivy. They can come down here and be bombarded with bees and butterflies." ■

Photograph by Paul Bereswill/New York *Newsday*.

ON A WEEKEND IN MASSACHUSETTS, YOU CAN GET TO KNOW SOMEONE YOU'VE LOST TOUCH WITH OVER THE YEARS.

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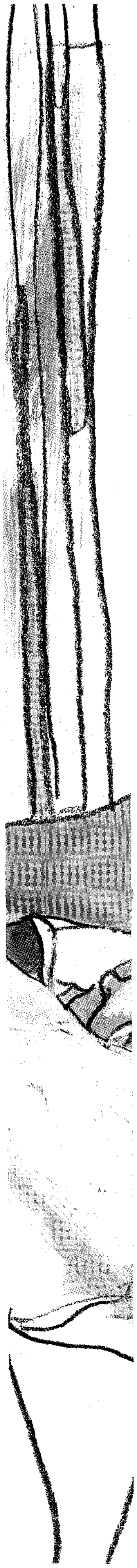
MASSACHUSETTS

PART TWO

My Breast

ONE WOMAN'S CANCER STORY

BY JOYCE WADLER

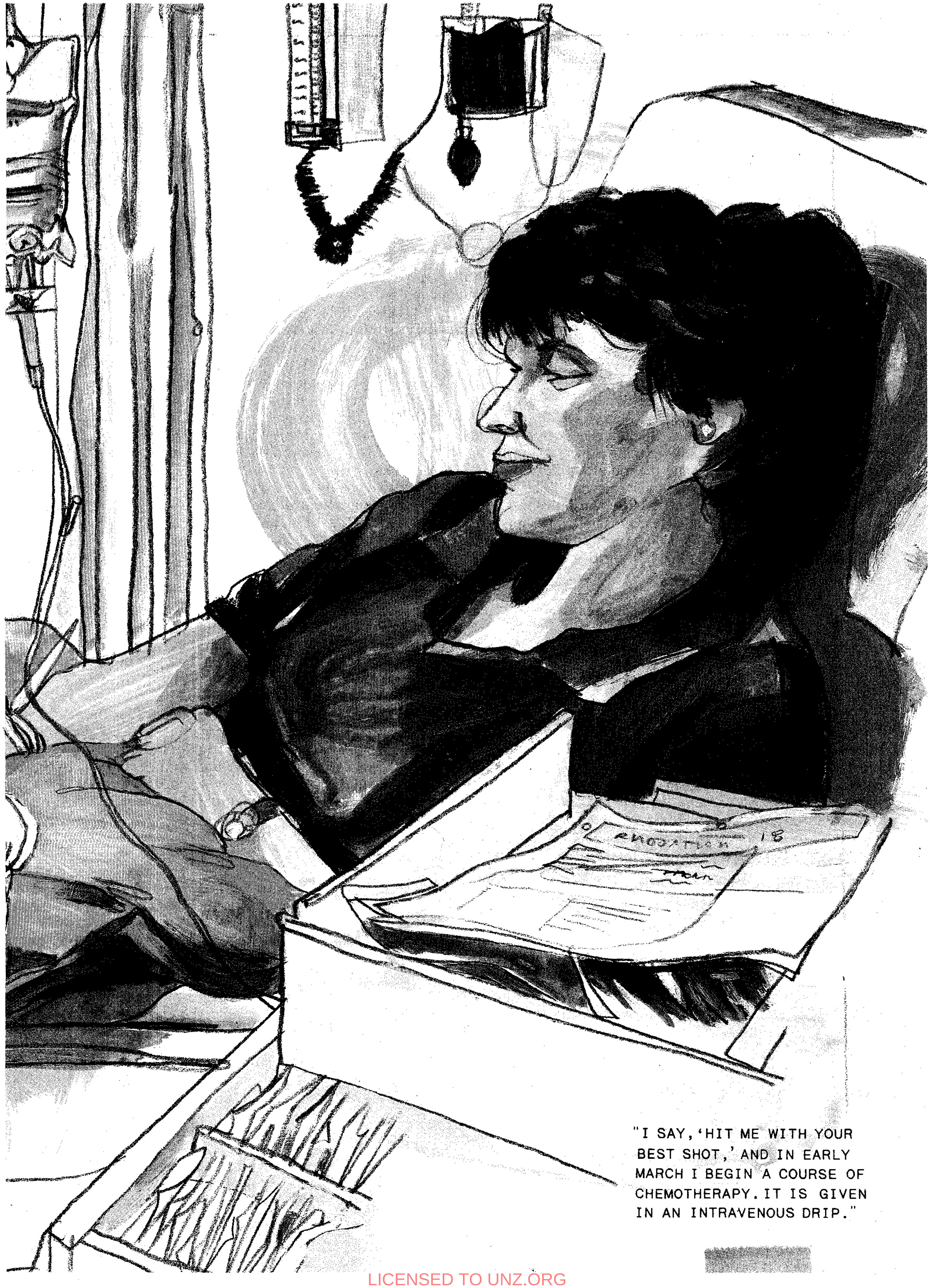


A WEEK AFTER I AM DIAGNOSED with breast cancer, I have a nightmare: I am in France with Stefan, my 23-year-old assistant and translator on my book, and we are driving in my father's car, a big Chevy, in a part of the countryside that is new to us. The people are suspicious and unfriendly; the terrain is strange: Encroaching on the road, perilously close, are ditches of water and irregularly shaped little lakes, some covered with ice. I don't know whether Stefan or I am driving, I only know that we have to be careful. Then, suddenly, we are on a lake. At first we are okay, driving on top of the water, and then we start to sink. I am trying to figure out how to get out and still save my father's car, which is fairly new and expensive. Should we roll the windows shut, so the car doesn't sink as fast and maybe even will float? But if we do that and the doors stick, we'll be trapped, so maybe we should just forget the car and get out. Somehow, as the car sinks, we escape, but I am left in a strange country without anything. I am supposed be taking care of Stefan—he is younger than I, and my responsibility—but suddenly I have no money, I am more dependent than ever on Stef in this strange territory where I do not speak the language, and I am thinking that my father's car is at the bottom of this lake, and he will blame me. Then I wake up, and instead of reality being better, it is worse:

Oh, s---, I have cancer. Excuse me, that is a negative thought, cancel it. I had cancer. I had a cancer in my breast. Now it is out.

I am trying to be exceptionally positive because some of the cancer books I've been collecting claim that cancer cells are always popping up in people; on average you may "get"

ILLUSTRATED BY LYNN PAULEY



"I SAY, 'HIT ME WITH YOUR BEST SHOT,' AND IN EARLY MARCH I BEGIN A COURSE OF CHEMOTHERAPY. IT IS GIVEN IN AN INTRAVENOUS DRIP."

Nick's demands for good news make me blow up. "There is no good news," I say. "This is cancer. If you want good news, get yourself a 24-year-old California girl."

cancer as often as six times a year, but a healthy immune system kills the cells. Some writers, including Norman Cousins, have this theory, which normally I would consider crackpot, that stress weakens the immune system, while positive energy and laughter create, uh, endorphins or something that helps the immune system battle the disease—so don't worry, be happy. But how can you be happy when, according to some doctors, by the time a cancerous lump is big enough to be felt, around one centimeter, it contains 100 billion cells and has been in your body ten years, and chances are there are millions of other cancer cells sloshing through your bloodstream, looking to own, not rent?

"Yes, we were very happy in Miss Wadler's left breast for a long time. It was a wonderful space—you've seen it yourself, in a T-shirt—I mean, it's enormous. But now the family is growing, and we're looking for something with a little more air and light—like maybe her lungs and the top of her head."

If there's a chance positive thinking can work, I'll try it, but I am skeptical. If my being a worrier has contributed to this disease, am I going to be able to change my outlook fast enough to stop it? I've had fifteen years of therapy trying to get married, and I still haven't been able to pull off the one space in journalism I really want: the New York *Times* wedding page.

THERE IS ALSO ANOTHER PROBLEM: I AM DEALING with a growing group of specialists—breast surgeon, plastic surgeon, oncologist, radiologist. Each puts his or her field first and is somewhat ignorant, at times even disdainful, of the others.

The doctor who removed the malignant lump from my breast, Dr. Luke, has told me that the cure rates for lumpectomy and mastectomy are the same. He stresses that the decision is mine and my prognosis is good, because medullary cancer—a rare type, which accounts for 7 percent of breast cancers—tends not to spread quickly. His personal feeling, however, is that it may be safer for me to have a mastectomy and reconstruction. My breasts, he has said, are a surgeon's nightmare: They are dense, large, and full of lumps, one of which was already missed on a mammogram. Also, he has had three medullary-cancer patients, and one had a recurrence. I have come up with my own idea about treatment: If my breasts are full of potentially dangerous tissue, why not reduce the danger by reducing the size of the breasts? Instead of lumpectomy followed by radiation, the common procedure, why not do a lumpectomy and breast reduction and then have radiation? The plastic surgeon Dr. Luke sends me to see, Dr. Frank Veteran, tells me that he knows of no one who has done this, and that it is a bad idea. Reduction surgery might delay the time at which my breast could be treated with radiation. Irradiating the breast first and then doing a reduction won't work, either—radiated tissue is difficult to work with. Dr. Luke, when I speak with him later, is not aware of this problem—he suggests radiation treatment, *then* a reduction. He also does not mention that if I have a lumpectomy and radiation and the cancer comes back, I will not be able to have another radiation treatment—the breast can take only so much. If I decide I want to have a mastectomy then, reconstruction will be an extremely complicated procedure in which muscle and skin will have to be transferred from my stomach or back. Even if I give up my idea of reduction, there will be three to four people involved.

"I understand that I don't see the oncologist until after the lymph-node surgery, and the radiation doctor comes in after that," I tell a nurse at Memorial Sloan-Kettering, when I make an appointment to see surgeon Jeanne Petrek for a second opinion. "But who's in charge?"

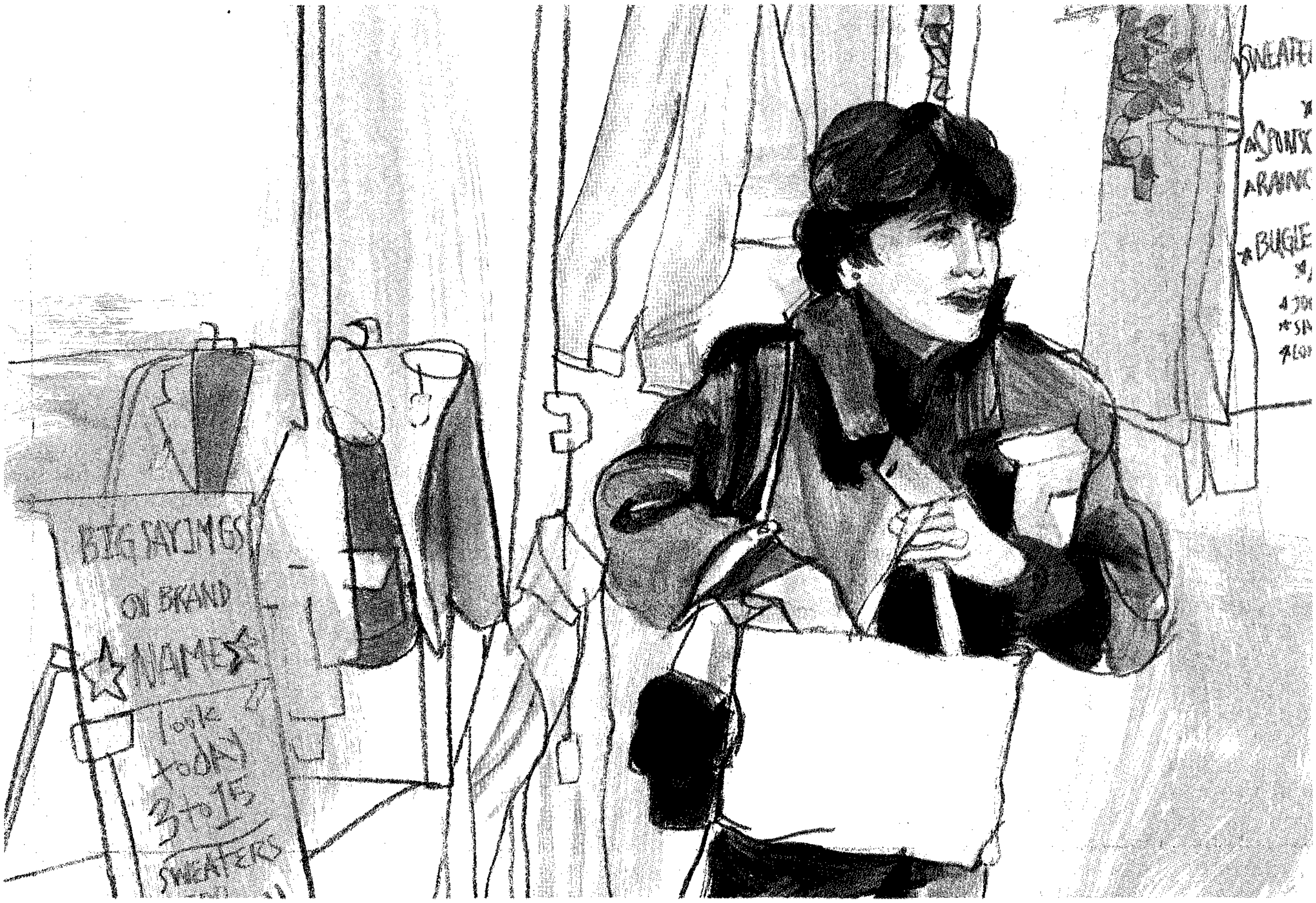
"There will be a group of doctors, who will each be monitoring you at various steps along the way," the nurse says cheerfully, "but as far as who's in charge, in a sense you are."

In a sense, that's good—I should be the one to have the final say about what happens to my body. In another, it's terrifying. I know nothing about biology or chemistry or science; I'm one of those people who still aren't sure why planes stay up in the air. What this disease needs, I decide, is a contractor—or at least one room where we could get all the doctors together.

On the positive side, it turns out that while the United States is lousy on health care, we are a great nation for booklets. Call 1-800-4-CANCER, the Cancer Information Service at the National Cancer Institute, and you can speak to a cancer expert, get fact sheets, and receive free pamphlets on everything from treatment to psychological support. Their Physician Data Query service, which is also free, sends information on cancer treatment to patients and doctors, so that even if you live in Podunk, you can still be on top of the research. I also get a lot of information from the American Cancer Society's Cancer Response System, at 1-800-ACS-2345. According to its fact sheet—which, like NCI's, is reviewed and updated frequently—medullary cancer (which I now think of as my brand) seems to grow in a capsule within the duct, and although it can become quite large, "it does not metastasize as frequently as others and has a better outlook." For the first time since the diagnosis, I have a strong sense of relief: This is not just one doctor trying to snow me. The best overview of breast cancer and therapy options comes from *Dr. Susan Love's Breast Book,* which Dr. Luke, the surgeon who removed the tumor and made the diagnosis, recommended. I wish I could have found it earlier.

Meanwhile, I'm beat. I run around town, picking up medical records and my past four years of mammograms. The mammograms are important to me. I'm hoping someone will be able to look at them and spot the tumor that was missed a year ago, when I had my last, and use it to find any other dangerous lumps. I change my mind daily on whether to have reconstruction or lumpectomy, mostly because Dr. Veteran, who has told me reconstruction involves three operations and knows I am afraid of surgery, called me with a way to reduce the number of operations from three to two: Rather than use an expander that will later be replaced with an implant, he can use an expander that will remain inside the body. It sounds good, but the shape my breast will have if we use this device—"grapefruit," according to Dr. Veteran—does not. My breasts may not be saluting the sun, but they have their charm, and I'm not about to replace them with a set of citrus. I can't believe that I'm the only woman in America who's had the idea of treating cancer with lumpectomy and reduction, either. I continue reporting. I call the American College of Radiology, the American Society of Plastic and Reconstructive Surgeons. I hear of no one who has done reduction and lumpectomy to treat and prevent the disease.

Some of the names in this story have been changed to protect the privacy of those involved.



DIVERSION: CARRYING HER BIOPSY SLIDES, SHE HITS THE THRIFT SHOPS.

I READ. THOUGH I RETURNED MY EXPENSIVE BREAST-RECONSTRUCTION text after talking to Luke, discarding research, as he has suggested, is an idea I've discarded. It's my body and my life. I read about drugs, I read about nutrition, I read about alternative therapies like visualization, where you picture cancer cells in your body and tell them to drop dead. Searching for an expert on medullary cancer, I call SHARE, a support-and-information group. They know of no one, but the volunteer I speak with does, when I ask, give me a lot of positive case histories involving women who have had cancer in the lymph nodes. My big fear, which I try not to think about, is that the cancer will be in the lymph nodes. Finally, though, our conversation, in which we discuss the possible side effects of chemotherapy—including hair loss, mouth sores, early menopause, and possibly vaginal infections—disturbs me. I understand that people with a common experience can offer a special kind of support, but at the same time, I see a club to which I do not want to belong and yet have been drafted, a fellowship of sick people. I make another decision: Rather than go to strangers, I will ask my friends to get Dr. Love's book so we will all be able to speak Cancer. If the going gets really rough psychologically, I will have a talk with the two friends who have had run-ins with the disease. I would, however, prefer not to. They both had tumors the size of peas. It's making me nervous to be the girl with the biggest one on the block.

I'm also having trouble with Nick.

"What's the good news?" he asks whenever I come back from the doctor.

When he hears rough news—the possibility of an ugly reconstruction that could go on for months, the possible problems with chemo—he brushes it off.

"The doctor says you have the best kind," he keeps saying. "You've got nothing to worry about. I wish I could exchange my financial problems for your medical problems."

I think part of this is my fault. After all, the day I was diagnosed, I told him that we had to be positive. I also know this is his way of keeping me from being overcome by terror.

"I could have a very strange look for a few months," I tell Nick one night before bed. "Scars, no nipple. . . ."

"So what's a few months?" he says. "When it's over, you have a great new pair. Maybe better."

"I thought you liked these," I say.

"I *love* them," he says. "But you know what they say—variety is the spice of life."

Meanwhile, his demand that I lead with "good news" is making me feel that he just doesn't want to hear the bad. One day, I blow up.

"There is no good news," I say to him. "This is cancer. I could lose a breast; I could die; I could be spending the summer with a hole in my chest. If you want good news, get yourself a 24-year-old California girl. With no health problems."

Another time, I get him together with Herb.

"Could you explain to Nick this is a difficult, life-threatening disease?" I say.

"It's a difficult, life-threatening disease," says Herb, who feels that a man who spends as much time worrying about a tan as Nick cannot be taken seriously.

"Could you also say that I'm scared, especially of general anesthesia?" I say.

"What's to be scared?" says Nick. "You die on the table, you never know what hit you. I keep telling you, it's the best way to go."

"You're just saying that because you're a guy and you don't like to admit to fear of dying," I say.

"My mother isn't a guy; she wouldn't be scared," Nick says.

"Your mother is 70," I tell him.

"Eighty," says Nick. "But she wouldn't be scared if she was 40. If she was 20, she still wouldn't be scared."

"What is it with Italian guys and their mothers?" Herb says.

"Jewish guys insult their mothers and make jokes about them. Say anything to an Italian guy about his mother and he's ready to get in a fight."

"Why would anyone say anything about my mother?" says Nick. "She's an incredible woman."

I give up and go back to research. The week before Easter, I go to Roosevelt, where they took out the lump, to pick up my biopsy slides for the new doctors. The slides are the most important medical records I have—the only specimens of my cancer—and they will be critical in determining my treatment.

ROOSEVELT, WHEN I RETURN, IS EVEN MORE DEPRESSING than I'd first found it. The street people who had set up housekeeping on 58th Street are still there in their sofa and armchairs and seem to have settled in for the long haul. Their possessions are about them in garbage bags; the sidewalk is littered with dirty fast-food containers—just what you want to see next to a hospital. They are very nice, though, complimenting me on my fedora and waving like we are old friends. I wave back. For all I know, by the time I come back for surgery, they'll be living in the waiting room. Maybe one will have a fellowship, and I'll look up in OR and he'll be there, assisting.

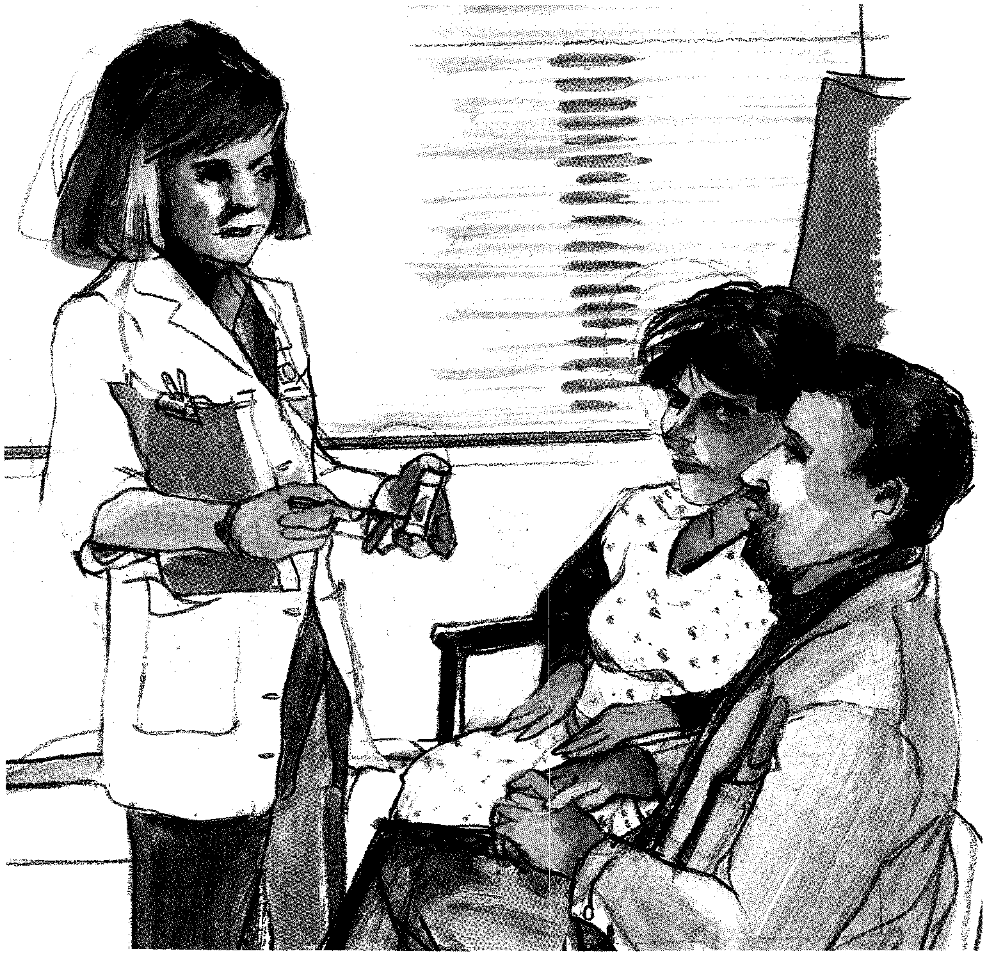
The pathology department, where I have to pick up my slides, is on the ground floor, behind a door that opens onto a reception desk and a rat's run of intersecting halls. I am stumbling through them, searching for pathology, when suddenly I am hit by the smell. It is a smell I will never forget: sweet and rotting, with an overlay of formaldehyde. I see the sign just as I am on top of it: MORGUE. The door is opening, and I feel like I have suddenly split into two people, one of whom is physically turning the other's face away, so she cannot see. The corridors are like a maze in a nightmare, and although I don't believe in fate and don't believe in folk stories, I feel this is a precursor: Death has seen my face near the door of the morgue, and if I come back to this hospital for surgery, he will recognize me and think that's where I belong. If I come back to Roosevelt, they will wheel me into surgery and wheel me out to a refrigerated compartment. I manage to find the pathology department, which is, as one would expect it to be, next door, but I am now so frightened I am gulping air. A lab technician gives me a three-by-four-inch padded envelope, which she says includes my biopsy slides and the medical report. I sign for them, then beat it for the door, looking for a phone. There is an old-fashioned one in a wooden booth. I duck into it, shutting the door behind me, crying and hiding. Hide from the Angel of Death. I call Herb. The machine answers. I call Nick.

"Oh, Jesus, you almost gave me a heart attack. I thought something had happened; you just got scared," he says.

"But something did happen," I want to tell him. "I felt my death foretold." But he is at work, and I am not a crazy person, so we just talk for a while, and I leave.

I don't know what to do. On one hand, I think I should get away from this hospital and this ugly, depressing neighborhood and go to my house and have a nice, hot bath and get sane. On the other hand, I know that when I am not dealing with cancer, I like this neighborhood a lot. It has great food stores and demented, high-energy street life and, most important, a lot of thrift shops I usually don't get to. I once got *Bells Are Ringing* around here for 99 cents. I love show tunes. I took a bunch with me to Paris, and when I got scared and had to do an interview with a fancy diplomat, I used to psych myself up with *Chicago* or *Guys and Dolls.* By the end of my first hitch, my French was good enough that I could sing the first verse of "I got the horse right here" to my newsstand dealer, who always had his nose stuck in the racing form. If I stick around and hit the thrift shops, I decide, it will be much more life-affirming than panicking. Also, maybe I'll be able to find a new *Pal Joey.*

Then, walking down Ninth Avenue, I realize what I'm holding in my hand: my cancer. It seems sort of creepy, going shopping with it. If I go to the 46th Street Salvation Army, my favorite thrift shop, will they make me check it? I could put it in my bag, but if my purse is snatched, I'll lose it. On the other hand, if somebody sees me carrying an envelope, they could think it holds something valuable and snatch that. It's the most important thing I own; if somebody steals it, what will I do? Put signs on the trees like they do in my neighborhood when somebody loses their cat? "Cancer missing; last seen in small brown envelope, vic. Ninth Avenue and 55th. Reward—no questions asked." Then, if I get it back, the *Daily News* will do a story like they do when a Taiwanese music student leaves his cello in a taxi and somebody returns it. They'll run a picture of me clutching my cancer, and I'll have to look grateful and teary-eyed, while all across town cabbies will be making fun of me. "Putz. Lookit this. She's carrying her cancer in her hand, and what does she do? She goes shopping. Just like a woman." I do go shopping, just to spite them, but it is unsatisfying; I stuff my



SHOCK: NEITHER SHE NOR HERB CAN BELIEVE WHAT THEY HEAR AT SLOAN.

I find the package with my biopsy slides is unnerving me. I have a sense of the slides as powerful and glowing like Kryptonite, sending killer rays around the apartment.

cancer into my purse so I don't have to check it, and make an incredibly bad buy: a pair of navy-and-white Ferragamo flats a size too large. When you buy shoes you know do not fit, it is time to go home. When I do, I find the package with my slides is unnerving me; I have a sense of them powerful and glowing, like Kryptonite, sending killer rays around the apartment. I don't know where to put them. The flowered hatboxes, where I keep my fancy underwear? The drawer with my foreign currency and passport? I'm also still shook up by the trip to the morgue. My shrink has said if I need her, call her. I do. She says she has one minute; her group is coming in. "I'm not sure I can do this in a minute," I say, but I try: my sense of a death foretold; my father diagnosed with cancer at exactly this season five years ago; my fear that I will die like he did, my bones eroded by cancer, a tube down my throat. "You're not your father," she says. "This is all in your mind. You're doing this to yourself. Snap out of it." Wonderful. I get cancer—excuse me, I had cancer—and my shrink turns into Cher in *Moonstruck.* I call up my friend Heidi, who's less pressed for time. She understands why I am upset: It is insensitive and appalling that a hospital would make one pick up records next to the morgue, she says. I feel better. When I get off the phone, I decide I will demystify the cancer pack. I saw it whole, before I knew it was cancer; am I going to let it bother me now just because I know what it is? What kind of a take-charge attitude is that? I open the package: just two little slides, with a bit of translucent tissue that is stained a purple-pink, and a one-page pathology report. "Frozen Section Diagnosis: Medullary carcinoma," it says at the top. And later on, "Adeno carcinoma, infiltrating ductal carcinoma, medullary type, completely excised." I give the slides some death-ray visualization, like I have read about in the books. Then I put on *Bells Are Ringing,* remembering that Judy Holliday died young, of cancer. She left her voice, anyway, that gorgeous mixture of bubble and sass, and who can't smile hearing it? In no time at all I am dancing with an invisible partner to "Long Before I Knew You," so lost in dreams it takes me a while to notice Judy has dropped in and plopped on the couch.

"So whadidya do with the slides, finally?" she asks.

"I put them in my sock drawer," I tell her.

"Oh, no," she says. "That's the first place they look."

YOU SEE THE DIFFERENCE BETWEEN SLOAN-KETTERING and Roosevelt the moment you walk in Sloan's York Avenue entrance: money. The reception desk is banked with pots of white narcissus; the walls are hung with tasteful prints; I haven't had so many smiling people asking if they could be of assistance since I was in Los Angeles. "This place is like Disneyland, they're so perky," I whisper to Herb. "Cancerland." A pretty nurse, warm and pneumatic, with shoulder-length blonde hair, comes out to get us. "Cancer hostess," I tell Herb after she takes my history and goes off with my cancer slides. We wait an hour and a half for Dr. Petrek, but I like her the minute I see her. She's a great-looking redhead who wears a Mickey Mouse watch with her white doctor's coat and has a smart, hyper, full-disclosure style. She enters the room with my slides in her palm, holding them as if they were just another report and not the signpost of my possible early demise. Then, cheerful as you please, she challenges my greatest-little-cancer-you-can-get diagnosis.

"This looks like medullary, but medullary carcinomas are very rare," she says. "And this report is ambiguous. 'Infiltrating duct medullary type.' "

I can't believe what I'm hearing. Neither can Herb. We exchange a frightened glance. Infiltrating ductal, I know, spreads far more quickly than medullary. I have the sinking feeling I had when I was diagnosed. Dr. Petrek doesn't seem to notice. She's picked up a pencil and is tracing the outline of the tumor on the slide, like a teacher who wants to make sure you get the lesson, though the lesson to me is that I may shortly drop dead.

"Cancers are very dense, packed edge to edge, and infiltrating ductal cancers have edges that look like pointy little stars—very irregular, shooting out," she says. "Medullary has a very smooth, round outline, like this, see? It looks like medullary, but I'm going to have our own people look at it."

The fear recedes. She's said "looks like medullary" twice; until the lab guys tell us different, I'll keep believing I've got it.

On mastectomy versus lumpectomy, she is far less equivocal than Luke—she sees no reason to do a mastectomy. The top medullary man in the country, Dr. Paul Peter Rosen, is at Sloan, she says. He's done a study of hundreds of breast-cancer patients over a twenty-year period and believes that medullary is much less likely to recur than other cancers. It is also less likely to be in the lymph nodes. Whether my cancer is medullary or infiltrating ductal, Dr. Petrek thinks it is best to save the breast. Given the clean margins surrounding my tumor, I am a perfect candidate for lumpectomy. She also paints a different picture of breast reconstruction from Dr. Veteran's—it can be a very uncomfortable procedure for large-breasted women, she says.

The notion of combining breast reduction with lumpectomy doesn't appeal to her at all. Nor, I gather, does reduction alone.

"Breast reduction combined with lumpectomy is a large operation," she says. "If you were ever to walk in and see it—ugh. What they do is remove a section of tissue from the lower part of the breast. Then, because they have to bring the nipple up higher, they cut the tissue all around it, and the nipple is hanging there, like on a stalk."

She pauses, giving us all time to visualize. I see from Herb's gray-green complexion he's got the picture and may never unbutton anyone's blouse again. Dr. Petrek moves along.

"There's a lot of rearranging of tissue and scarring with reduction, which could interfere with spotting another tumor on your mammogram. It would take a lot longer to heal than lumpectomy, you might have to put off radiation treatment. Combining reduction with lumpectomy. . . . I don't know if you want to be the first."

She wouldn't do it, she says. But she will discuss it with the head of the breast-radiation unit, Dr. Beryl McCormick, at the next department meeting. She also suggests I get in touch with Dr. Susan Love, an "ardent, zealous" believer in lumpectomy.

Dr. Love's secretary, at her office in Boston, knows of no one who has combined lumpectomy and reduction. Still willing to be first, I consult a prominent Manhattan plastic surgeon. Unlike Dr. Veteran, he is willing to do the surgery, as long as the reduction is done after radiation. After talking with this surgeon, Dr. Luke is willing, too.

I decide I will do it. Then, an hour later, I decide that I will not. Then, I change my mind again. Then I talk to Ma. She has been an uncharacteristically good listener during this crisis—in her 43 years of Jewish motherhood I've never known her to be so lacking in opinion—but 5,000 years of genetic baggage

I am terrified of anesthesia. "You know the movie *Coma*?" I joke with the nurse. "I have this feeling I'm going to wake up as the featured vegetable in Gristede's next week."

happen to be working against her, and now she snaps.

"I know you said news goes out and it doesn't go in, but I'm the mother and I got a right to an opinion," she says. "My opinion is, I don't like this business of first. First is good for the doctor; he gets to write it up and be a big shot. First is good for the hospital; they get money from the government. But how is it good for you? They don't know what they're doing, they never did it before, and if something goes wrong, it's good-bye, Charlie—you're the one that has to live with it."

I give it a few days, but ultimately I agree. If reduction could result in scarring and a failure to spot recurrent cancers, it's not a good idea. If the cancer turns out to be in the lymph nodes, and reduction puts off immediate treatment, it's not a good idea, either. I can't spend months trying to find someone who's had this procedure—there's a disease to beat; I'm up against time. I will stick with the basics: lymph-node removal to see if the cancer has spread; re-excision of my left breast.

THAT LEAVES ME WITH DECIDING WHOM TO GO with as my surgeon. I like both Luke and Petrek; Herb has gone to the library and checked their credentials; they're both sharp, good guys. But I want the resources of a cancer-research center behind me. Luke has had three medullary patients. Rosen did a study of more than 700 breast-cancer patients, about 5 percent of whom were medullary. I've wanted a place where all my records, all the specialists involved, would be under one roof. I have that at Sloan. I want to know that the people who read my biopsy slides are all cancer specialists. I set the date for surgery with Petrek, for the second week in April—three weeks from the day I was diagnosed. I also ask her if she can give me some positive statistics on survival if the cancer turns out to be in the lymph nodes. She says that finding cancer in the nodes is not uncommon—it occurs in slightly less than half of all breast-cancer patients. One of those was Betty Ford. She was diagnosed in 1974, with cancer in two nodes. She is doing just fine.

Dr. Petrek also has good news about my biopsy slides. As is policy as Sloan, two doctors have examined them under the microscope. They both say I have a medullary carcinoma.

I don't spend Passover with my family. My mother, who made plans to close the Florida house the hour I told her the lump was malignant, is getting ready to drive north; I don't want to be with the clan in the Catskills. My aunt Shirley is the hostess of that one, and I haven't told Shirley the full story because I think she Can't Take It. If I go home, we may hit the next step in the Wadler serious-illness scenario: Shirley will Figure It Out.

I end up, then, spending the holidays with Nick and his family. It works out nicely. Easter falls on the same weekend as Passover, and I like Nick's family a lot, particularly his mother. She hugged me the first time she met me. She is big and soft and cushiony. She grew up in Italy and speaks with such a heavy accent that I sometimes cannot understand what she is saying, which makes me feel like I have my grandmother back. "Iiiii, *maron!*" she says, when she gets fed up. "What's this '*maron*' your mother is always talking about?" I ask Nick finally. "*Madonna*," he says, giving it the Italian pronunciation. "Madonna, idiot." Since the death of her husband, Mrs. Di Stefano has lived with her children, spending a month here, a month there, with each one. When she stays at Nick's, he moves out of his bedroom into the den and sleeps on a futon on the floor. She arrives with a statue of the Blessed Virgin and six suitcases, one of which holds only medicine, and prays three hours in the morning and two hours at night. She prays for the dead, she prays for the living, she prays for Bush—not because she likes him but because he's president and she feels she should. When Nick tells her I have cancer, she starts praying for me too. In between, she knits socks, and says what everyone in the family is doing wrong, and tells stories about sickness.

"Whata you got, my daughter-in-law got, too," she says, lying on Nick's bed, knitting. "First she gitta one side, they cutta it out. The next year it come to the other side, they cutta it out. A cousin of mine, she got it, too."

"Oh, yeah?" I say. "You pray for her too?"

Mrs. Di Stefano nods yes.

"How'd she do?" I ask.

She does a thing with her head and her shoulder that suggests both the mortal coil and the limitations of prayer.

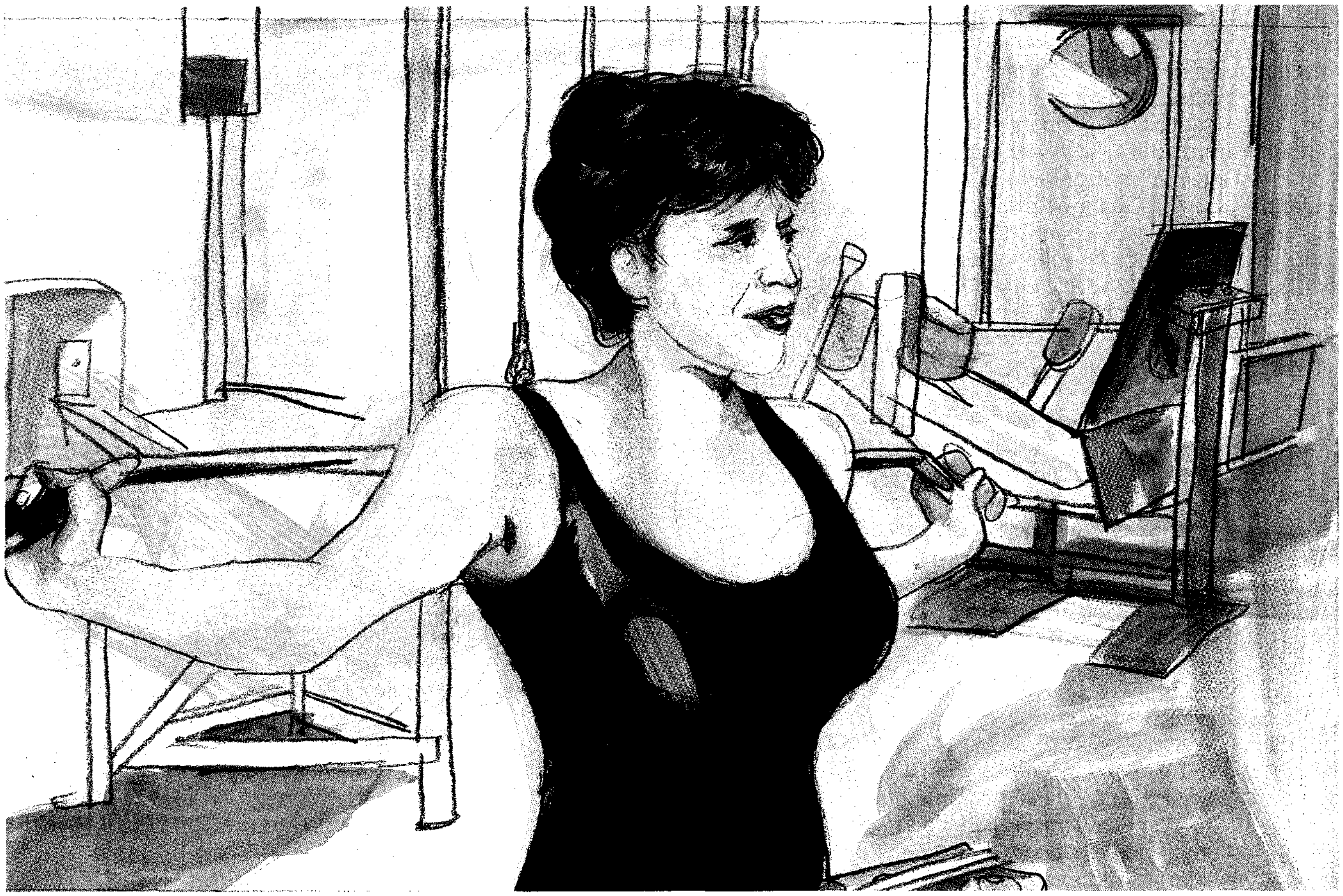
"Eehhhh," she says.

EASTER OVER, I MOVE BACK TO MEDICAL CONCERNS. I have a bone scan and liver ultrasound to show the presence of cancer cells. They come back negative. I go to a lawyer and make a will. I sign a health-care proxy, sent to me by Sloan, giving Herb the right to make medical decisions on my behalf in case I am incapacitated during surgery, and write an outline of the last chapters of my book, assigning rights again to Herb. I have been going to the gym a lot, to strengthen my heart and lungs for surgery; now I focus on a psychic attack for my hospital stay. Most of the patients I see in hospitals, except new mothers, shuffle around like depressed shlubs. Analyzing it, I think I know why: bathrobes. Only Rex Harrison could look good in a bathrobe. Hospital pajamas aren't that great, either, though the floppy drawstring pants, matched with oversize shirts, have possibilities. Casual clothing, I decide, is what is called for. I pull out a bunch of Hawaiian shirts and bright, oversize beach tops, and flowered tights, and pink sandals. I have a pre-surgical session with the shrink, telling her that even if cancer is in the nodes, I will try to beat this disease, and if not, or something goes wrong on the table, I have an interesting life behind me. I have friends who love me, I got to have two grandmothers, I've been in love in Paris, I drank champagne with a spy at ten in the morning, I wrote a few things I liked, I had Herb. I had really wanted to stand with someone under a wedding canopy, but maybe it is silly to think you can have everything.

"You have a good life ahead of you," the shrink says. "It isn't finished. And if you want me, you call, and I'll come to the hospital. We've been together a long time."

The last big decision is who to take to Sloan. Though my mother is now in striking range in the Catskills, I do not want her with me the day of surgery. Part of this is superstition again. Every time my father went into surgery, the family gathered around, and I do not want death or his messenger service, seeing a bunch of Wadlers around a hospital bed, to think there's another one waiting for pickup. Another reason, the stronger one, is that I may be frightened, and if my mother is there, I will have to pretend I am not, so she won't feel worse.

I don't want to ask Nick either. The more I expose my breast to strangers, the more I am pricked with needles and scanned by machines, the more I want to be held and cherished—and Nick



PREPARATION: AT THE GYM, SHE STRENGTHENS HERSELF FOR SURGERY.

has made it very clear that illness or no, I am not the woman of his dreams. At night, even after making love, he still puts on a video of *Rope* and uses it to fall asleep, his face as frozen and angry as that of a little boy who feels he's been denied and always will be. I know this look because for most of my life, I have been Nick Di Stefano's psychological twin—discarding the lovers who wanted me, idealizing the ones who did not—but it's a crazy way of life and I don't want it anymore, because now I value time. "Why don't you turn off the movie and try to fall asleep with me?" I say to Nick, meaning, "The best movie is here, right under your nose; it is real, and it is me. Love me, you jerk, because now is a gift and I don't know what I'm looking at and soon I could be gone." It does no good; I can't break through the wall. I try not to rock the boat, either, with what Nick considers to be excessive demands. I have seen posters at Sloan for stress-reduction clinics. I can't risk asking Nick to come with me to the hospital. I could get too upset if he says no. I ask Herb and Heidi instead. Nick will come in the evening, after work; my mother will arrive the next day. Then, the weekend before surgery, I change my mind. I want Nick to be with me. If Heidi, who has two young children, can take a day off, so can a 52-year-old sports reporter. I ask him to come. He refuses. "What is this, a test?" he says. "You know what kind of week I'm looking at at work." I try not to get too upset. I remember the posters at Sloan. Stress kills.

Mrs. Di Stefano, anyway, is solid. Sickness is her game; when it comes to life-threatening illness, she's the MVP of the Eastern Conference. She knits me a pair of socks and asks what time surgery is scheduled, so she can launch a special prayer. Nick stays at my place the night before surgery. Next morning, as he is sleeping, Heidi and Herb pick me up. We hang out in a hospital room together, and, waiting, I am impressed with Sloan. A nurse comes by to see if I have any questions. When another nurse and an orderly come with a gurney to take me to pre-op and I tell them I would feel very silly being pushed down the hall on a bed, they go into a huddle, bend the rules, and alert pre-op on a walkie-talkie. "Patient walking," they say, and we form a nice litle soaring-hospital-costs tableau: a nurse, followed by me, Heidi, and Herb, followed by an orderly and an empty gurney, parading down the hall. Heidi and Herb haven't marched since we all protested Vietnam; they think it is hilarious I am remaking the rules. "Go, Joyce!" they cheer. At the pre-op room, which is adjacent to the operating rooms, I have to tell them goodbye. The room is dim, with a row of eight or nine gurneys and three other patients. I reluctantly climb onto a bed, feeling very scared and alone, knowing there are three other people feeling exactly the same, a few feet away. It would be nice, I think, if we could all hold hands, but maybe, finally, that wouldn't help—we would each still be going in alone. I try to think how to handle the fear—and find myself, though I am not religious, silently saying the *Shema,* the prayer I was taught Jews are supposed to say when they may be facing death. If God exists and turns out to be a reefer-smoking Kerouac bebop hipster, I think, I've probably just made another disastrous career decision. An orderly comes and wheels me into the operating room. Almost everyone is a woman, which gives me a good feeling, but I am still terrified of the anesthesia. The more scared I am, the faster I joke. "You know the movie *Coma*?" I say to the nurse anesthetist when she puts the IV in my arm and starts a saline drip. "That's my big fear. I have this feeling I'm going to, like, wake up as the featured vegetable in Gristede's." She hits me with the statistics: Twenty years ago the mortality rate from anesthesia was 1 in 20,000 cases; these days it's roughly 1 in 200,000. Then she suggests something: a sedative called Versed, which feels like very strong Valium. Next thing I know, I am groggily opening my eyes in a dimly lit recovery room, and then I'm in my own room with Heidi and Herb, and soon after that, Nick arrives. He has an armful of red roses and the sad look he gets when he is looking at his son or watching a Disney film. I am so doped up with morphine I can barely move my head when he bends down to kiss me, but I remember the anesthetist clearly. That lovely woman. She slipped me a mickey.

I will not know the results of lymph-node dissection for a few days. Until the lab report comes back, the surgeon herself does not know how many lymph nodes she has taken. Lymph fights infection; the nodes in the armpit lie embedded in fat like a cluster of grapes, and everyone has a different number. When nodes are removed, lymph continues to collect in that area of the body until, after a few weeks, it finds other channels. To siphon off the lymph near my left breast, I have, four inches under my armpit, a Reliavac drain coming out of my side: five feet of plastic tubing that empties into a transparent plastic canteen. The amount of pale yellow fluid that collects is the literal watermark of my release from the hospital. When I get down to 50 ccs over a 24-hour period, they will remove the drain and let me go. I'm cautioned against packing my bags. Big-breasted women, the nurses tell me, have a lot of fluid.

MEANWHILE, THE MOOD ON THE EIGHTEENTH floor, which is known as the breast-cancer floor, is surprisingly up. Women come and go, sharing stories. After the first day, I have very little pain. I can't raise my left arm straight up over my head or touch the middle of my back, but Sloan has stretching classes to get the arm back to normal as quickly as possible, an estimated four to six weeks. My roommate, a research biochemist in her mid-fifties who had multiple lesions in her breast, has had a mastectomy but seems unconcerned: Maybe she'll have a reconstruction, maybe she won't, she says. There is no guy in her life, but if one comes along, she figures if he's a good man, he'll love her for who she is; if not, the hell with him. My mother arrives and says the food at Beth Israel is better and talks two hours at a stretch without paying much attention to anything I have to say, which makes me feel things are back to normal; Nick comes every night. Bernard, the French spy who is the hero of my book, calls from Paris; Stefan sends chocolates; my friends bring flowers and themselves. Every few hours, a different volunteer arrives. The most helpful is a former breast-cancer patient exactly my age, who has also had a lumpectomy—somewhere, somebody is doing some careful matching. She's a strikingly pretty woman, in a flowered, V-neck dress, and she asks if I understand the next step in my treatment, radiation therapy. When it comes to cancer treatment, I consider myself the smartest kid in the class:

"Takes about fifteen minutes a session; you have five treatments a week for six weeks. Some people get tired; your breast can get a little swollen and pink, like you're sunburned. They mark where they're going to radiate you with ink."

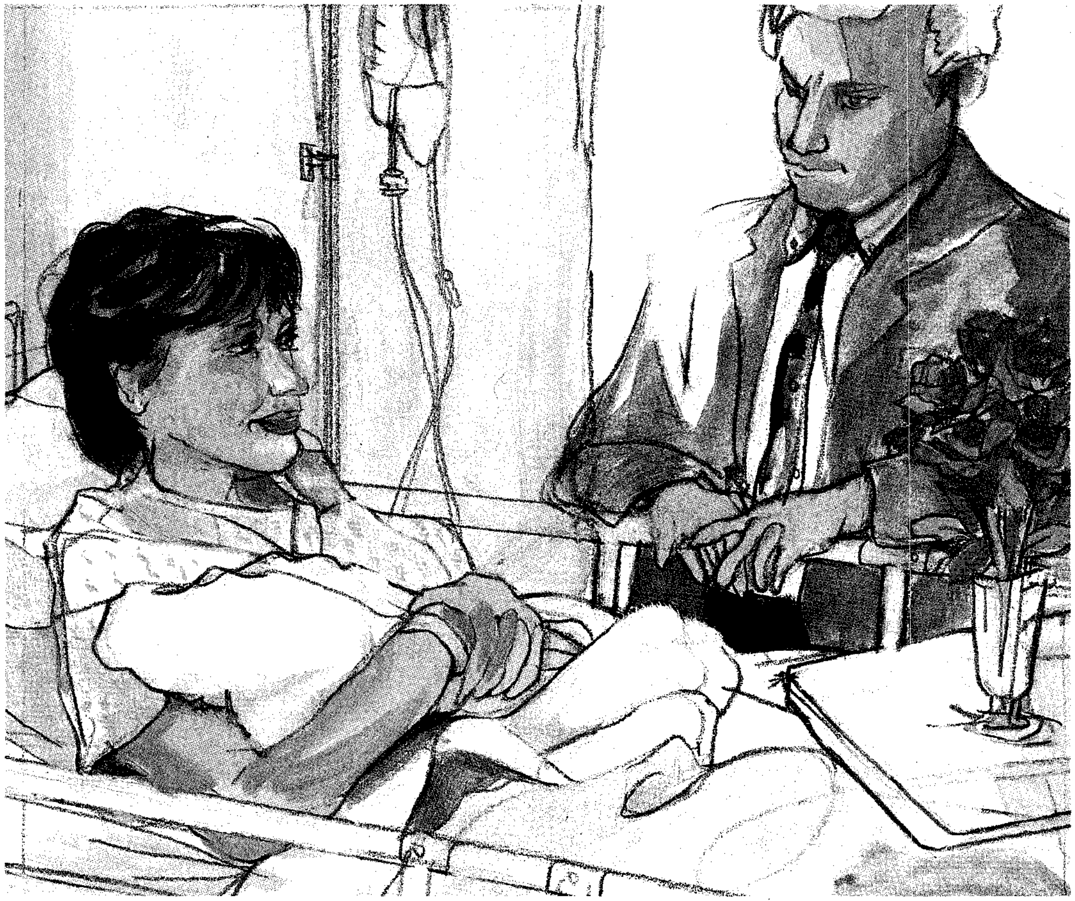
"Wrong," she says. "In most places they mark you with ink. At Sloan-Kettering, they give you tattoos."

I stare at her. A tattoo? What's it gonna be? A picture of a single-breasted mermaid and SEMPER CARCINOMA on my breast?

"They're very small," she continues. "They give you four or five of them; it's better than ink, which comes off on your clothes. You can have them removed after the treatment, but I know only one person who's bothered. Can you see mine?"

I look closely at her chest. She has a sprinkling of freckles, like me, and after a minute, I can see one tattoo, above her cleavage. It's the size of an ink dot. But if someone hadn't shown it to me, and I had just heard the word *tattoo* going into radiation, I would have been upset.

Friday, though I'm still throwing off a lot of lymph fluid, they show me how to empty the drain, and let me go home. I wrap the Reliavac pouch in a red silk scarf, pin it to my sweater, and head out with Ma and Herb to Quatorze, on 14th. I must be very distracted not to enjoy lunch, but I am not in a great mood. I want to get Ma back to the mountains as soon as I can. Dr. Petrek has told me to call her office at three, and she'll have the report on the lymph nodes. If the news is bad, I won't be able to bear my mother's face. At two-thirty, Herb and I send Ma off to Port Authority. At three, I call Dr. Petrek. Then I call my brother who is meeting Ma at the bus station, and Herb and Nick and Heidi and Max and everybody else I can think of.


POST-OP: NICK VISITS ALMOST EVERY NIGHT.

"They took out twelve nodes," I say. "They're all clean."

Schlepping around with a plastic pouch coming out of my side does not make me feel particularly beautiful, but it's not a major problem. I discover that if I tuck it into a runner's pouch around my waist, no one knows it's there. It's more difficult in bed, where I pin the pouch to my T-shirt, but Nick is sweet. "You're embarrassed about this thing," he says. "You know you don't have to be embarrassed with me," and he puts his arms around me, and, contented as a kitten, I go to sleep. Eight days after the surgery, the drain is pulled out. There is no pain. The area around my underarm is numb from the lymph-node surgery and will be for at least a year.

A few days later, I see Dr. Larry Norton, the oncologist who is the chief of breast-cancer

Schlepping around with a tube and plastic pouch coming out of my side does not make me feel beautiful. But I discover if I tuck it into a runner's pouch, no one knows it's there.

medicine, to discuss the next step in my treatment. He's fortysomething, relaxed, amiable, and balding, and he has wonderful news for me: Since 1990, he says, it has been common practice to give chemotherapy to breast-cancer patients even if cancer is not in the lymph nodes. At Sloan, unless a tumor is smaller than one centimeter, they follow that protocol. But "true" medullary cancer, Norton says, is "a very, very benign disease," and Dr. Rosen, Sloan's expert in breast pathology, has done a study showing that medullary patients whose tumors are smaller than three centimeters have about a 90 percent chance of no recurrence. If a medullary carcinoma is smaller than three centimeters and the nodes are negative, the doctors at Sloan see no reason for chemotherapy. Dr. Norton is ordering additional tests on my original biopsy slides from Roosevelt to establish that I did have a true medullary carcinoma. If so, since my tumor was just under three centimeters, I will not need chemotherapy.

THE TESTS CONFIRM THE DIAGNOSIS. I AM NOT feeling 100 percent recovered from surgery. I still have to go to the hospital two or three days a week, so that the lymph fluid that collects under my arm can be drained. As it collects, I have a swollen, uncomfortable feeling, as if there's a volleyball under my skin. My left side and breast are also sore, but I'm very happy I won't need chemotherapy. I celebrate by going off with Nick to the Mohonk Mountain House, a rambling Victorian hotel upstate. The room has two double beds. We shove them together and open some champagne and don't get to the woods till the next day. And yet, the weekend is not a success. There is sex and there is communion, and I have the feeling that Nick is losing himself in the first, not making love to me. When we go walking in the woods, stopping to rest in one of the gazebos that circle the lake, I am not altogether surprised to run into Freud. He is on his hands and knees, carving a heart and two names into the bench. DEPENDENT LOVES NARCISSIST, it says.

"You're telling me I should break up with him, right?" I say.

"What?" says Freud. "And miss watching the two of you in bed? I wouldn't think of it. The energy you put into your lost causes."

"You may have noticed, since you've been studying everything so carefully, he doesn't exactly lie there like a lox," I say.

"Exceptional vigor for a man his age," says Freud. "And why do we think that is?"

I don't care what the answer is, I'm mad.

"I know you say there are six people in every bedroom, but you dogging me everyplace I go with this guy is too much," I say.

"In your case, darling, it's more like eight in the bedroom," says Freud. "You also got the lawyer and an agent. Plus the West Coast office of I.C.M. I'm amazed the little boulevardier has room to take off his pants."

Nick and I go back to the city. Monday morning, he switches on *Lucy*. We fight. I go off to Sloan to have a hypodermic stuck in my side. It's impossible to find a phone where you have any privacy at Sloan. I wait till I'm in the street to call Nick.

"It may seem to you like this cancer thing is over, but it's not," I tell him. "My breast hurts, my side hurts; every week I see another doctor. I just sometimes need to be held."

"Then get yourself another guy," Nick says. "We don't have that kind of relationship."

I dial Donal, my old boyfriend, at his studio. He's a big man, with a honey-colored mustache and the air of an Oxford don.

"Need a lap," I say.

I go to the studio, and Don brews a cup of tea and brings me Humphry, the fat white studio cat, who years ago lived with Donal and me. I love Humphry, though he makes me sneeze. We all curl up together.

"I know you; I know what you need," says Donal. "You're never going to get it from that man."

"I know that," I say. "It's just these treatments are making me such a baby."

Nick and I break up.

Radiation therapy, which begins in mid-May, goes off without a hitch. I have some tiredness, but I attribute that mostly to psychological factors and feel well enough to take myself off medical leave and return to my book. By the end of June, my cancer treatment is over. The medical bills come to $32,300, but almost all of it is covered by insurance. Life returns to normal. Herb and I watch TV and complain about editors. My mother re-ups in the Israeli army, as her way of giving thanks for my health. Before she flies off, we all go out to dinner, and Ma and Herb reminisce about the motor pool and army life. Ma is much more enthusiastic than Herb. In September, I go back to *People.* One month later, I am among the 605 Time-Warner staffers to be laid off. "*Arrivederci,* hot tubs," I think and go back downtown, take off my pearl earrings, and finish my book. For New Year's, in celebration of life, I make a bet with Bernard that California champagne can match French, throw a few bottles in my carry-on luggage, and go to Paris for the weekend. Bernard picks me up at the airport, waving down from the mezzanine with his great felonious grin. When I get through Customs and he kisses me formally on the cheek, I start to cry.

"I didn't know if I was ever going to see you again," I say.

Between me and Nick it's over. Nick did, a while back, say, "Enough craziness; let's get rid of the other people and live together already," but it was a mood, and it passed. His mother, however, is still praying for me. She is also, Nick says, praying for Magic Johnson.

THAT WAS GOING TO BE THE END OF MY CANCER story. Then, as I was writing this piece, an extraordinary thing happened: I discovered not all of the slides of my original biopsy had been sent from Roosevelt to Sloan-Kettering.

The discovery was made by accident. Calling up Dr. Petrek, I asked if she might pull out my slides and review what she had originally discussed with me. She agreed but told me that I would have to get the slides from Roosevelt—hospital protocol, after reviewing specimens, is to return them to the institution after a procedure has been performed. Soon after picking up the slides from Roosevelt, I received a call from Dr. Norton. He told me they were two new slides—unknown to Dr. Petrek, the pathologists at Sloan-Kettering had gotten permission from Roosevelt to keep my original slides. Norton said that on the basis of the slides he had just received, he was thinking of changing my treatment. There was "an important but subtle" distinction between medullary carcinoma and infiltrating ductal carcinoma with medullary features, he said. Four pathologists at Sloan had looked at the slides; it was a close call, but on the basis of the new material, Dr. Norton felt my cancer was more likely to be an infiltrat-

I was given something few people have: a dress rehearsal for my mortality. And as I heard it might, it changed me. Death, I now see, will come whenever it damn well pleases.

ing ductal with medullary features than pure medullary. I still had, he stressed, an excellent prognosis. Nonetheless, purely as a precaution, he felt it best to give me a little extra treatment and was advising chemotherapy.

I am horrified. Infiltrating ductal is more aggressive than medullary, and if there were any cancer cells in my body before, for one year they had been getting a free ride. I am also upset that all my slides were not sent the first time. Dr. Norton says my cancer doesn't seem aggressive at all. "At the very worst, you're looking at a cancer with a very high cure rate," he says. "At the very best, you're looking at a 100 percent cure." He also explains that hospitals rarely send all their biopsy specimens—they select those that they consider diagnostic. Asked how he felt about my case, he struggles to be diplomatic.

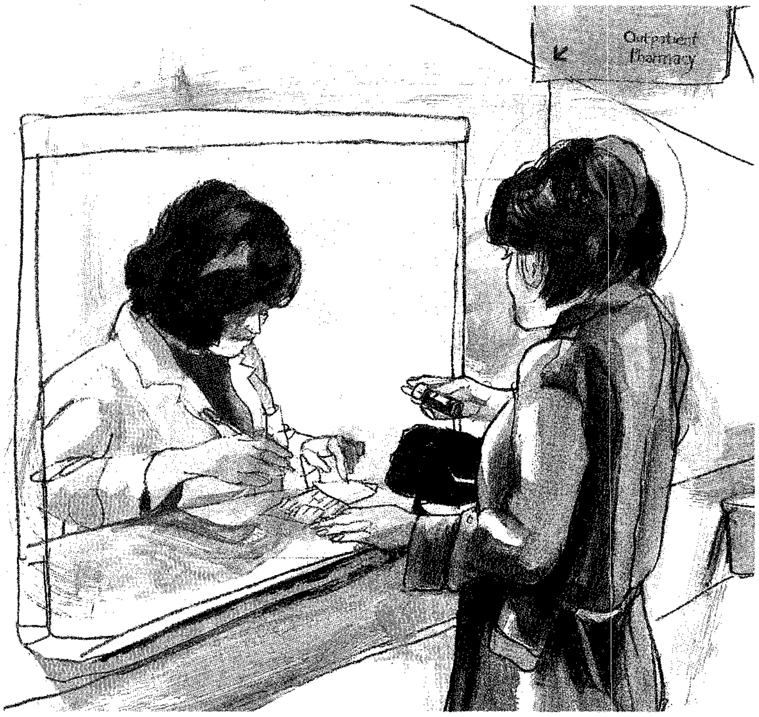
"I'm not happy; what can I say?" he says. "I don't think there was any malicious intent. It's a difficult distinction to make, based on your pathology. Clearly, having more tissue helps you make the distinction. . . . They're supposed to send over slides which are characteristic. . . . I don't know why they chose those two slides."

I go to Roosevelt, ask for all of my slides, and talk to Dr. Bozidar Lazarevic, chief of anatomic pathology at Roosevelt. He says he stands by Roosevelt's diagnosis: I had a medullary cancer. Nor is he defensive about having sent only two slides—as Dr. Norton had said, it was protocol.

"I send the key slides I would use to make the diagnosis," he says. "I'm afraid to send all the slides—half the time I don't get the slides I send back. If there was disagreement about the diagnosis and the doctor asked to see all the slides, we would send them, but when a patient goes to see a doctor for a second opinion on therapy, we send only the diagnostic slides."

I see not only a problem with priorities here but also a Catch-22: A doctor will get all the slides only if he or she questions the diagnosis, but how will he know the diagnosis is in question if he doesn't get all the slides? I suggest to Dr. Lazarevic that he change the policy and let doctors know how many slides exist. He says doctors do know how many slides there are from notations on the pathology report, that his people may get only one or two slides from other institutions, and that in the fifteen years he's been at Roosevelt, this is the first time a doctor has challenged a diagnosis over their slides.

It all seems crazy to me, but there's nothing I can do; I have two doctors with differing diagnoses. I never, however, question Dr. Norton's recommendation for chemotherapy. If there is any risk of recurrence, I say, hit me with your best shot.



"LUCKY GUY": GETTING A PRESCRIPTION FILLED AT SLOAN.

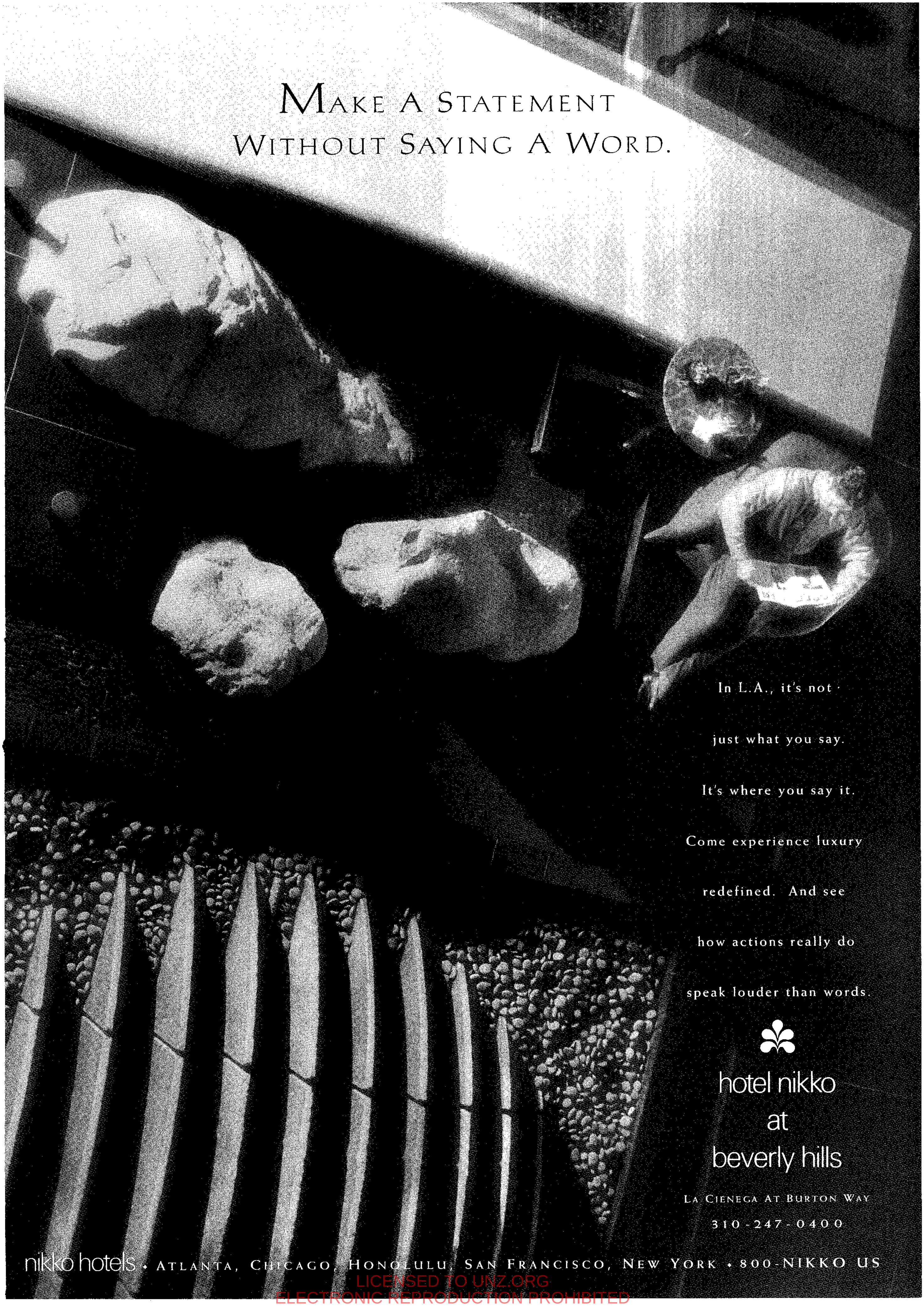
IN EARLY MARCH, I BEGIN A COURSE OF CHEMOTHERAPY called CMF—a combination of the anti-cancer drugs Cytoxan, Methotrexate, and 5-Fluorouracil, as well as an anti-nausea sedative called Ativan. The CMF is given in an intravenous drip, which takes about 45 minutes and is administered once every three weeks over a six-month period. My main concern about chemotherapy is that it will make me so sick it will disable me, but it does not. The first day after treatment, I am so wiped out by the Ativan tablets I get from the Sloan pharmacy that I sleep all day; the next day I am speedy and tense, but after that everything is fine. I take my Walkman with me for my chemo treatments and listen to *Beauty and the Beast* and *La Cage aux Folles* and, because Ativan has a mild narcotic effect, get pleasantly high. In my five weeks of treatment to date, I have increased my weights at the gym to prove that I am not a sick guy. I have not had hair loss or any other physical problems. My breasts are the same size. While the doctors have said the drugs will probably put me into early menopause, I am for once going against statistics and taking the position that is unlikely to happen to me.

And even if it does, I consider myself a lucky guy. Not just because in the time of the great breast-cancer uprising, mine was so benign, but for the terror of the ride. Nothing is real until you are close to it, and for a few weeks, I was given something few people have: a dress rehearsal of my mortality. And though cancer has not made me a model of mental health, though I remain tempted by the drama and danger of gangsters and ladies' men and continue to worry about every little thing, my experience with serious illness has changed me. Death, I now see, may not come when I am 85 and weary, or after I have solved all my problems or met all my deadlines. It will come whenever it damn well pleases; all I can control is the time between. So when I see something I want, I grab it. If the tulips are particularly yellow, I buy them. If I hear Pavarotti is in town, I make a run to the Met and work the crowd for a scalper. I make time for my friends the way I used to make time for work. If someone treats me disrespectfully, I leave.

As for the mark on my left breast, I am happy to have it. It is the battle scar over my heart, and if no one but my doctor and the girls at the gym have seen it lately, I am certain, believing as I do in musical comedies, that somebody will soon.

"So, how'd ya get that?" he'll ask, our first lazy morning, and I'll say, delighted he has found me, listening for the bells to ring, "Glad you asked, 'cause it's a wonderful story. . . ."

(This is the second of two installments.)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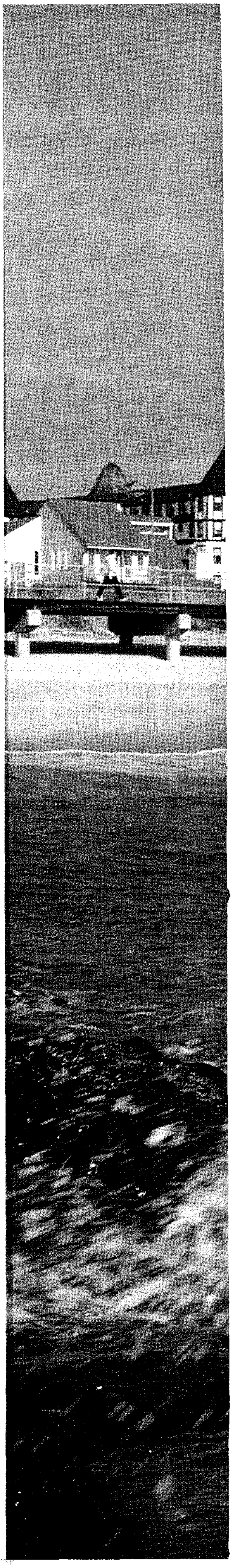
SPRING TRAVEL

Weekend Therapy

By Vincent Frontero

Peace . . . serenity . . . languor. How to fall into these beguiling conditions? First, get out of New York; second, step back into a gentler age. Most of these inns were built at the turn of the century or before, when lingering on a settee or ambling aimlessly through a garden was the normal way to spend a summer afternoon. Return to a replica of a Florentine palazzo after an outdoor concert, or to an eighteenth-century inn after touring the great estates on the east side of the Hudson. In fact, a stay at any of these ten destinations should be just what the doctor ordered.

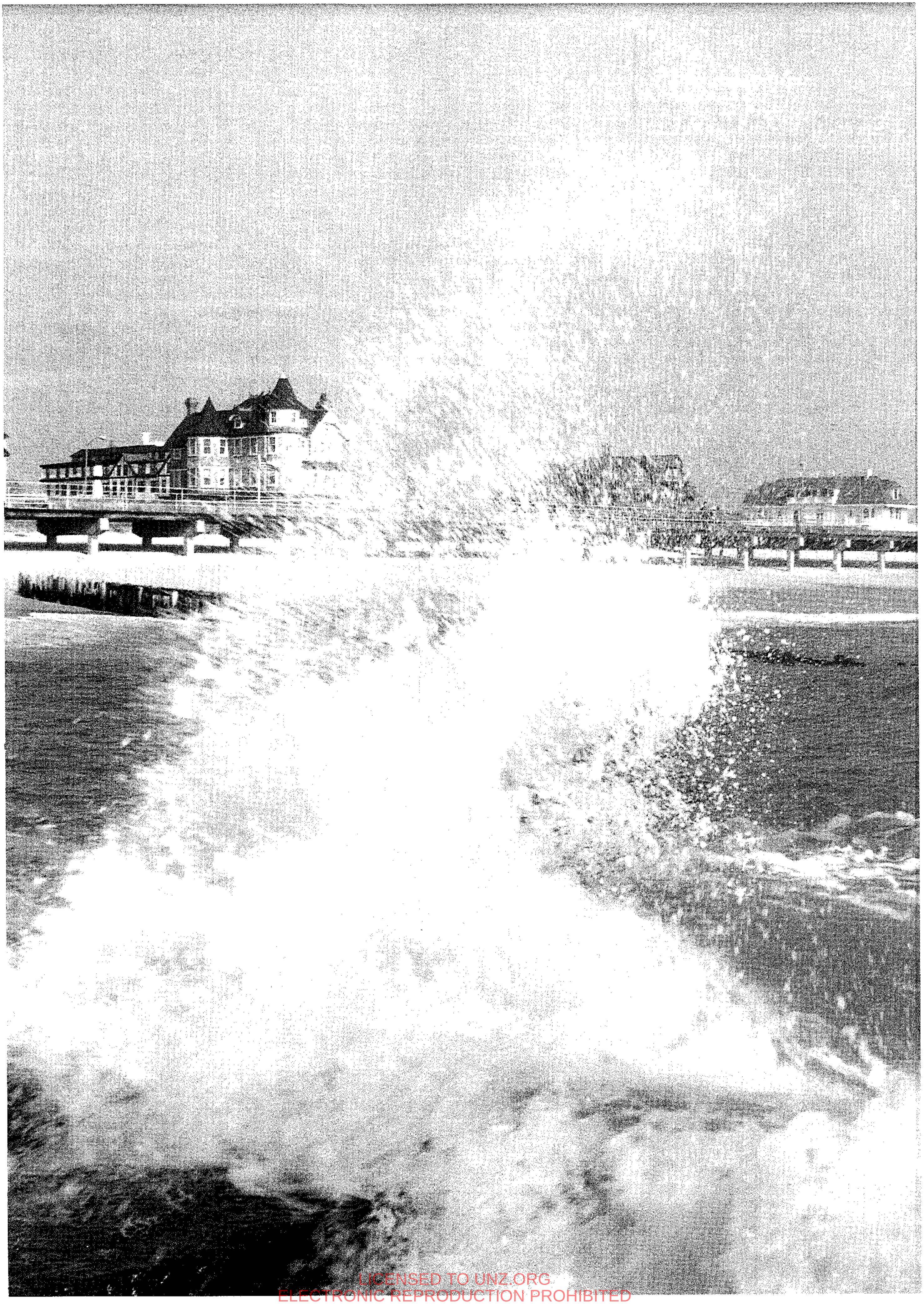


Tivoli,
NEW YORK

IN THE EIGHTEENTH CENTURY, the illustrious Livingston family established mansions along the east bank of the Hudson River in Dutchess County. Most of the clan supported the Revolution; indeed, Philip was a signer of the Declaration of Independence. But Gilbert, who had his country house in Tivoli, stuck with the Tories. And so, when the redcoats came tramping up his drive with arson on their minds, he convinced them that they had the wrong Livingston (as indeed they had). He invited them in, broke open his wine cellar, got them mellow . . . and sent them on their way to torch Clermont, the home of one of his rebel kin.

The black-sheep Livingston's home not only survived the war but stands today on thirteen acres of perfectly groomed parkland. At least, the north wall of it still stands—as part of **The Pynes,** the beautifully maintained and exquisitely decorat-

Photographed by Ted Hardin



ed home of Edith and Karl Schoenborn-Buchheim, who transformed it last year into a gem of a bed-and-breakfast.

One September afternoon we were lolling on the veranda, gazing at a tug shepherding a barge up the river, when Edith appeared, pushing a tea cart laden with delicious homemade cake. With the quiet courtesy of the wellborn, she chatted engagingly about her home, whose history she has gleaned through letters, books, and the memories of the last Livingston to own it—her stepfather, Roland Livingston Redmond, from whom she and Karl bought the property in 1978.

Soon, other guests joined us. I managed to get the conversation around to the Civil War—and found that one of them was a buff, too. As we fell into a spirited discussion of tactics at Gettysburg, a tall, silver-haired gentleman seated himself and listened attentively. It was our host—shy but friendly, and so aristocratic in bearing that I would not have been surprised to see him bow adieu over the ladies' hands.

As darkness fell, we moved inside to the expansive living room. A bay window offers a stunning view of the river. The Persian carpet glows royal blue and ruby red—colors picked up by the wingback chair and the chaise longue. Chess and backgammon tables flank the window. On the room's north side, there's a fruitwood writing desk and a bookcase displaying Oriental plates; on the south side, a working marble fireplace.

Each of the seven bedrooms has a theme. In the Rose and Rodent Room, a hooked rug featuring a little white mouse on a green background rests on the champagne carpet next to a white marble fireplace. There's a rose-patterned comforter on the king-size bed, and two lovely antique pieces—an eighteenth-century circuit-court judge's writing desk and a fruitwood Chippendale chest.

The long, narrow River Room bears, appropriately, prints of the Hudson . . . sailboats on it, sheep grazing beside it. On the coffee table in the sitting area, we found a plate of fruit and a box of excellent madeleines. The bathroom was cheerful—a sloping wall with a window, a green tub with black claw feet, rose-and-yellow towels echoing the beige-and-rose-sprigged wallpaper. Our hosts had provided everything they could to make a traveler comfortable, from the generous basketful of cosmetics from the Body Shop to the sewing kit to the insulated container of Mountain Spring mineral water. They had even set out the family linens, monogrammed 90 years ago for Edith's grandmother Edith Carpenter Macy, a founder of the Cosmopolitan Club of New York.

An abundant breakfast—pancakes, ham, bacon, eggs, hot cereal (in winter), fresh fruit, homemade breads—is served in the pretty, country-style kitchen. Our fellow guests, chatting amiably at the big, round table as we came down to breakfast, were all bent on seeing the vintage-plane show at the Old Rhinebeck Aerodrome. Since it was raining, though, they figured the flights of the venerable craft (among them a 1909 Bleriot, a 1917 Albatros D5A, a 1918 Curtiss Jenny, and a 1914 Avro 504) would be scrubbed.

Never mind—guest Gus Thompson, a deputy commissioner in the state parks system, had plenty of other suggestions. Among them: a visit to Olana, that zany Persian castle built by landscape painter Frederic Edwin Church. Or Montgomery Place, built by Janet Livingston Montgomery, widow of Revolutionary War hero General Richard Montgomery. (You can pick your own strawberries, peaches, raspberries, and apples there.) Or Franklin Roosevelt's home in Hyde Park. Or Eleanor's retreat at Val-Kill. Or Clermont, whose silver and furniture survived its 1777 burning, according to family legend (perhaps because, as Edith wants to believe, that rogue Gilbert sent a servant upriver to warn Margaret Beekman Livingston—whose son Robert had been one of five men nominated to draft the Declaration—that the British were coming).

We could have boarded a boat in the Rondout section of Kingston, some twenty miles away, for a cruise past the old mansions (on the *Rip Van Winkle,* 914-255-6515) or to Rondout 2 Lighthouse (on *Indy 7,* 914-338-0071), or taken a sunset buffet cruise (on the *Sea Explorer,* 914-679-8205); boats run from May through October. The closest place for dinner—in homely little Tivoli, a two-minute drive by car—is the Santa Fe restaurant (Mexican cooking), where young locals hang out at night. And, of course, there's antiquing in Rhinebeck, a fifteen-minute drive away.

The Pynes on the Hudson, P.O. Box 99, Tivoli, New York 12583, (914) 757-2323, is about 120 miles from New York. The five rooms with private bath range from $155 to $185 a night, double occupancy, in high season; there are two suites, each sleeping four (each two-room suite shares a bathroom) at $240 and $280. Single occupancy is $20 less. Breakfast is included. No children under sixteen. All bedrooms are air-conditioned. The Pynes is open from April 20 through Thanksgiving. A.E.

Tivoli Welcome

AT THE PYNES, A GENTLEMAN'S COUNTRY ESTATE ON THE HUDSON, YOUR CULTIVATED HOSTS AND SAVVY FELLOW GUESTS WILL HAVE SUGGESTIONS FOR JAUNTS.

Spring Lake,

NEW JERSEY

ON A SATurday afternoon last July, with the temperature inching toward 97, the air was so heavy with humidity that even breathing seemed a chore. Yet the crowd on the back lawn of the Warren Hotel didn't seem to notice. It was too busy cheering, yelling, clapping, and singing along with Bobby Byrne, who pranced among the tables belting out "Seventy Six Trombones" and "I Am What I Am" and plenty of Irish songs. I thought the man was going to have a coronary. He sang for four sweltering hours, and as the day grew hotter, his fans got more enthusiastic. Two elderly ladies did an Irish dance; a silver-haired couple glided into an elegant waltz. Others maneuvered to the open-air bars at the edges of the lawn to buy drinks. This was Spring Lake, the Irish Riviera, at its boisterous best.

Local Hangout AT NIGHT, YOUNG FOLKS CROWD TIVOLI'S SANTA FE CAFÉ. THIS AREA OFFERS MANY PLEASURES: VENERABLE MANSIONS TO TOUR, RIVER CRUISES, DRIVES THROUGH LOVELY COUNTRYSIDE.

The sing-alongs at the Warren are probably the wildest the town gets. (Sundays, an Irish balladeer renders the likes of "To Welcome Paddy Home" and "Dark Rosaleen.") You won't see any neon, honky-tonk rides, cheap motels, garish fast-food joints, or noisy bars in this town. It must have looked like this—leafy streets, big, gabled frame houses set on immaculately groomed lawns—some 80 years ago, when the newly rich Irish tycoons made this Jersey-shore resort their Newport. Even the boardwalk is pristine. There's nothing along its two-mile length except the bath pavilions at both ends. As evening falls, runners jog along undistracted.

The white-stucco, dark-turreted, Tudor-style Warren, dating from 1872, has a block-long porch strewn with rocking chairs and a 300-foot-long lobby that looks the way it did 100 years ago (wicker tubs of palm fronds, white wicker settees covered in hydrangea-printed cotton, big maroon vases of gladioli, rose camelback sofas, double fireplace). But we were in the mood for something cozier, and so we settled in at two handsome, well-run bed-and-breakfasts.

The more beautiful is the **Normandy Inn**, a three-story-with-tower, cedar-shake-sided Italianate villa a half-block from the ocean. Susan and Michael Ingino, who have owned the house since 1982, have taken enormous care to give it an 1880s look. Indeed, Michael has devoted years to researching the late Victorian period and to finding the furnishings for his inn.

The two parlors are primarily American Victorian. In one, the sofa is Renaissance Revival in the style of Jelliff, Michael says. It and five side chairs upholstered in deep mauve, made about 1870, stand on an Axminster-style carpet with a burgundy-and-rose floral pattern. In the other parlor there's a double-medallion-backed French settee upholstered in olive green, a *faux*-rosewood rococo étagère, and a walnut sideboard with chocolate-marble top.

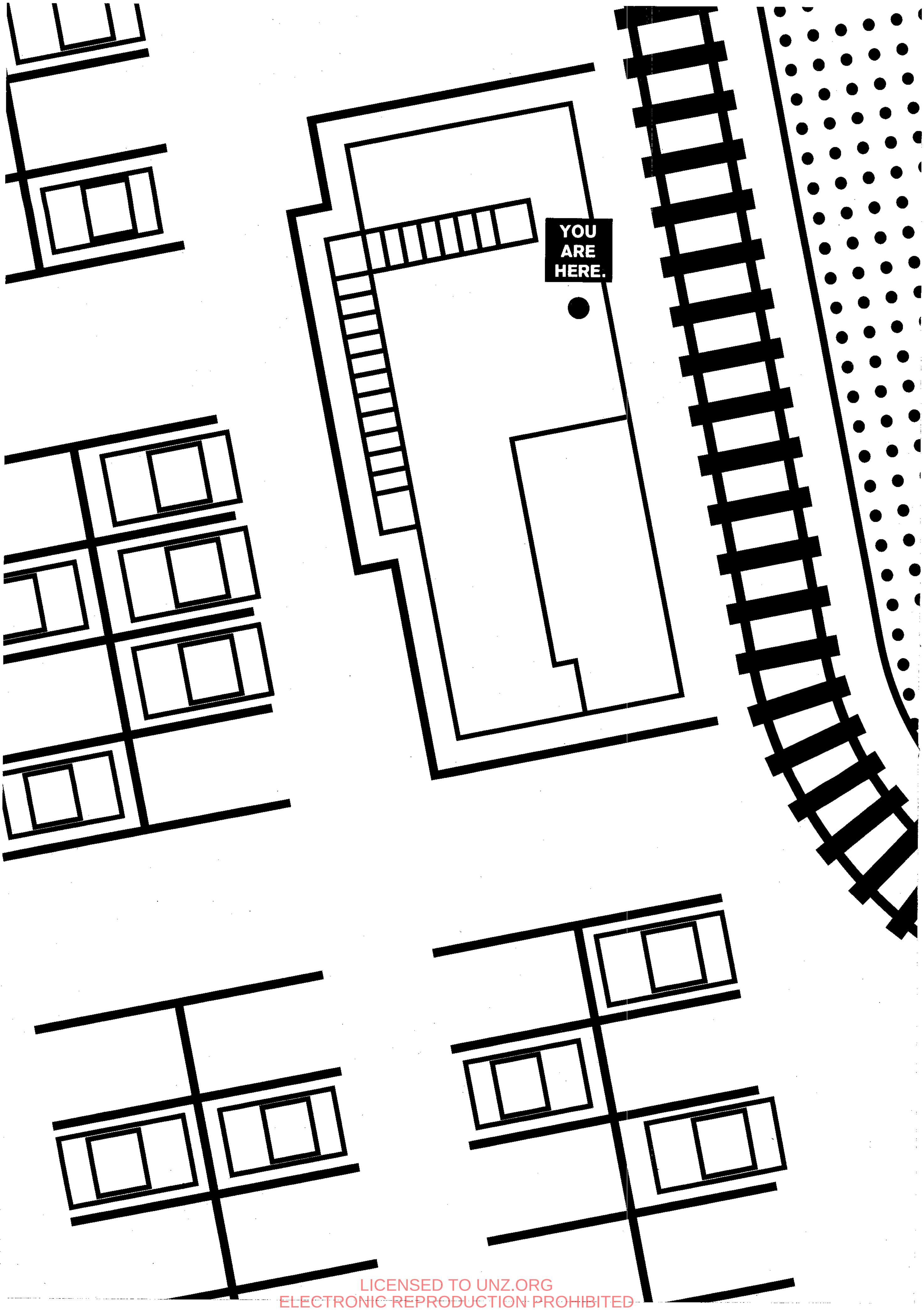
The largest bedroom (fourteen by twenty feet) is stunning. There are four pieces of matching Renaissance Revival furniture, circa 1876, done in burled-walnut panels. The bedstay (headboard) of the double bed is gigantic—nine feet three inches, reaching almost to the ceiling. The chairs are in the style of Jelliff; two marble rococo tables with banquet lamps flank the bed; an 1876 dragon-head brass chandelier with three cut-and-acid-edged glass globes hangs from the ceiling. Michael has had the room papered with heavy baroque Schumacher wallpaper in a brown, mustard, rose, and blue floral pattern. This is the most impressive room, but all of the rooms are good-looking.

Breakfast—juice and eggs, pancakes, or French toast—is served in a spacious dining room with Eastlake chairs and creamy wallpaper featuring trailing rose vines.

Ashling Cottage is the less formal, more intimate B&B. Owners Jack and Goodi Stewart are the sort of hosts who know when to leave you to yourself and when to sit and chat with you on the little porch or in the snug living room. I had the feeling that if I had put my feet up on the light-oak Victorian coffee table, they would not have minded. (I resisted the temptation.)

The inn is a three-story, Victorian-style frame house with porches on two sides, one featuring a square, pyramid-roofed pavilion that has been glass-enclosed. This is the breakfast room—airy and light, with white wicker furniture, hanging ferns, and ceiling fans. From here there's a glimpse of the sea, a bit more than a block away. You'll find breakfast laid out on an oak sideboard in the dining room, with its rose-printed, reverse-patterned wallpaper. Goodi prepares a hearty spread—there is usually a baked-egg casserole, homemade bread and muffins, fresh fruit, juices, and freshly ground Danish coffee.

My twelve-by-twelve-foot, ruby-red-carpeted room had a dormer window with blue-green-striped, rose-patterned draperies that matched the spread on the queen-size bed. A pine armoire and an oak dressing table stood against champagne-painted walls. The bathroom, three steps below the bedroom, had a claw-footed tub and Colonial-green walls. The virtue of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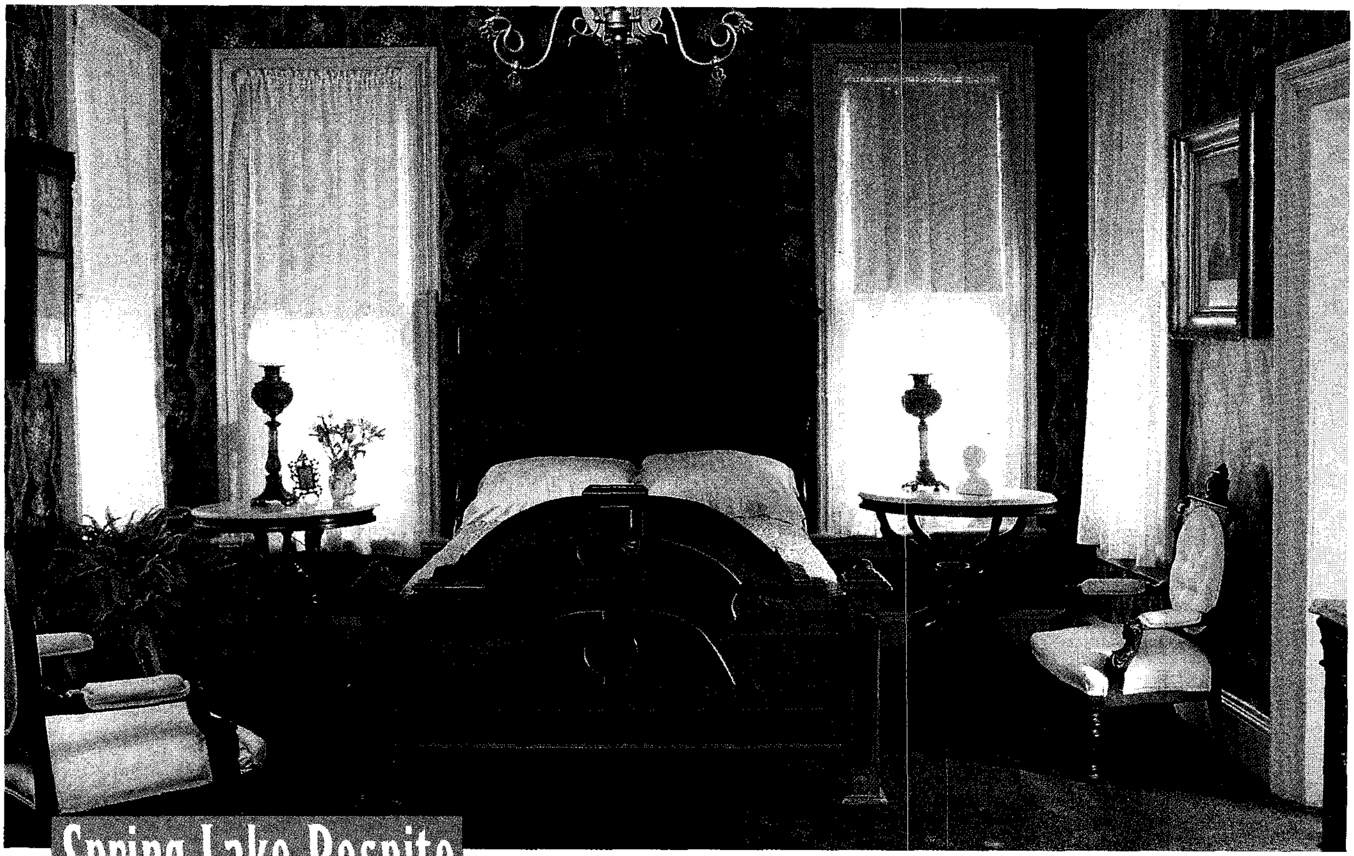


Spring Lake Respite

THIS QUIET TOWN HAS TWO FINE B&B'S: THE NORMANDY (ABOVE), WHOSE OWNERS TOOK ENORMOUS CARE TO FIND GORGEOUS LATE-VICTORIAN FURNISHINGS, AND THE LESS FORMAL, MORE INTIMATE ASHLING COTTAGE.

the Normandy is its gorgeous furnishings—so gorgeous that you may be afraid to sit down. The décor in the Ashling is nice but not nearly so special. But you'll feel at home in this place.

One goes to Spring Lake for its gentle pleasures—sunning on the clean beach or at the South End pavilion's pool, strolling the leafy, serene streets (or cycling; both inns have bikes for guests). Once in a while there's a string band or folk-rock concert in the gazebo by the picturesque little lake. Amble across one of the arched wooden bridges and stop in at ornate St. Catharine's Church, a Romanesque beauty with limestone pilasters, an octagonal copper dome, fine paintings, Carrara marble altars—an impressive building to find set down in a seaside resort. At night there are entertainments like the Thursday big-band dance at the Warren or musicals put on by the Spring Lake Theatre Company. Luncheon and dinner cruises on the paddle-wheeler *River Belle* (908-528-6620), which cruises the Manasquan River and Barnegat Bay, leave from Point Pleasant Beach, some five miles away.

Don't expect great eating in Spring Lake. I had dinner at the Old Mill Inn—one of those typical suburban places that locals seem to favor—where you sit on raised banquettes overlooking a pond. I had nice mussels marinara with a thick, spicy red sauce ($4.95) and a pretty good shrimp francese served with linguine in lobster sauce ($17.95).

And then there's the pretty, pink-clothed dining room at the Warren. The food's old-fashioned (nice, plain roast prime rib of beef au jus, grilled swordfish, filet mignon), and so is the look: You expect to spy Miss Marple behind a potted fern. And oh, the music: A venerable trio featuring 80-year-old Les Burness, who played piano for 27 years with Tony Pastor and 2 years with Artie Shaw, renders "Am I Blue?" and "I Guess I'll Have to Change My Plan" and other wonderful twenties tunes. The men—mostly World War II–era guys in "Spring Lake green" jackets—jitterbug with their wives with gusto and an expertise no kid could match. When the trio segues into "Girl of My Dreams," the whole room, including the dancers, bursts into song.

Normandy Inn, 21 Tuttle Avenue, Spring Lake, New Jersey 07762, (908) 449-7172, is 61 miles from New York. It can be reached by New Jersey Transit trains leaving from Penn Station. The seventeen rooms and one suite (all with private bath) range from $97 to $139 a night, double occupancy, in high season. Breakfast is included. The inn is air-conditioned. It is open year-round. A.E., M.C., V.

Ashling Cottage, 106 Sussex Avenue, Spring Lake, New Jersey 07762, (908) 449-3553. High-season rates for rooms (eight with private bath, two sharing a bath) range from $75 to $125, double occupancy. Breakfast is included. The inn is not air-conditioned. It is open from April 1 to December 31. No credit cards.

Lenox,
MASSACHUSETTS

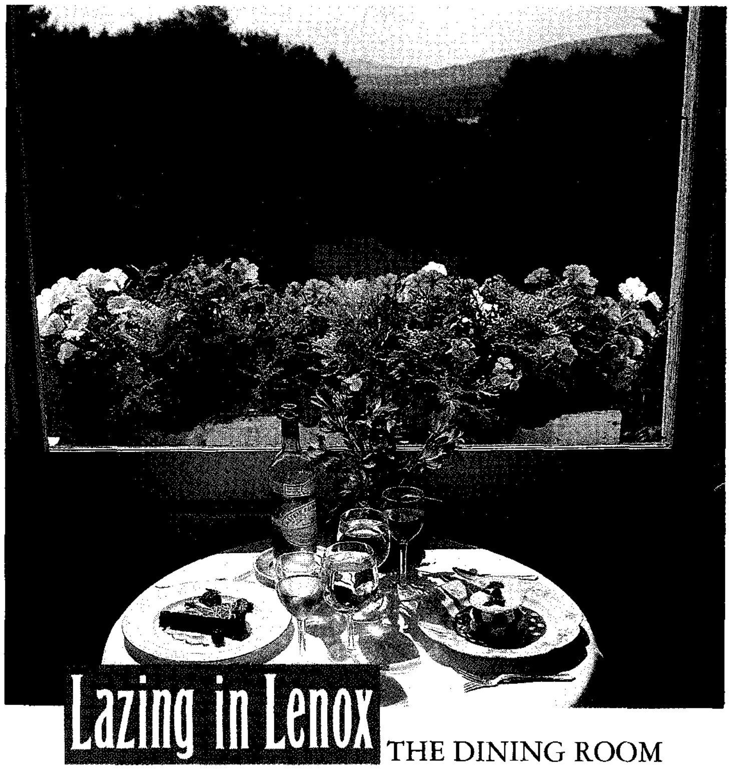
SOARING OVER CENTRAL PARK'S Great Lawn, the strains of Brahms or Schubert, borne by the Philharmonic's computerized sound system, lift the heart. But it's easy to lose that high when you're bucking the crowds on the way home. You long for the euphoria to last.

But if you've arranged for a stay at **Wheatleigh,** in Lenox, and you're doing your listening at Tanglewood, you'll retain the lush, romantic, mysterious mood the music evokes. For you'll be home after a mere fifteen-minute stroll from your seat in the Shed.

Wheatleigh, a seventeen-bedroom replica of a Florentine palazzo, is a delightful place to come back to. It was built in 1893 on a woody knoll surrounded by 22 acres of woods and parkland laid out by Frederick Law Olmsted. An early-morning stroll among the tall pines—spent listening to the splashing of the marble fountain in the courtyard and the honking of geese heading for Mahkeenac Lake in the misty distance, or spying chef Peter Platt tiptoeing about his herb garden, seeking just-right bunches of tarragon, basil, and oregano—will help relieve city tension.

As I entered the mansion's spacious, sparkling-white Great Hall, with its brass sconces, Graham Marx ceramics, Ruth Duckworth stoneware and porcelains, 151-year-old Agra Indian carpet, and Ward Bennett sled chair, muted strains of Vivaldi drifted from unobtrusive floor speakers opposite the entranceway. Plopping into a leather Italian couch at right angles to a massive fireplace with an unpolished-marble mantel, I waited for my room to be readied. Soon a waiter appeared bearing a silver coffee service and quietly placed it beside me. I'd have been brain dead not to feel welcome.

My rather plain first-floor room was tiny (some ten by twelve feet). There was a firm, comfortable brass double bed, a mahogany armoire, and an olive-green carpet that set off the rose-patterned wallpaper. This small room was not typical. A stately staircase, with sunlight filtering through Tiffany windows, leads from the Great Hall to a wide, oak-floored upper hallway off which are most of the inn's most sumptuously decorated and spacious guest rooms. My favorite, which was huge (20 by 24 feet), overlooked the pines, an Italian copper beech, and a distant lake. The wallpaper—red-breasted cardinals feeding from pale rose blossoms on a cerulean-blue background—picked up just a hint of pink in the light-beige carpet. A light-marble fireplace set into a gently curving wall was opposite two double four-poster beds. An old English ash chest of drawers and a yellow wing-backed settee gave the room an added touch of grace.



Lazing in Lenox

THE DINING ROOM AT WHEATLEIGH, A REPLICA OF A FLORENTINE PALAZZO, HAS GARNERED JUSTIFIABLE PRAISE. THE VIEW'S NOT BAD, EITHER.

Wheatleigh's main dining room was booked during my overnight stay, so I dined in the less expensive Grill Room. My asparagus salad with truffle vinaigrette ($7.50) was daintily pungent; the vichyssoise ($4.50) cold, thick, and tangy with a hint of leek. The grilled striped sea bass with chanterelle sauce ($18), served with grilled zucchini, tiny broiled tomatoes, and yellow squash, was firm but moist, with a delicate, smoky flavor. Though the room was busy, the service was prompt, courteous, and attentive. The main dining room (prix fixe, $65) has garnered praise from the *Times* ("a table fit for a prince") and *Elle* ("one of the finest tables in the United States").

Wheatleigh has one tennis court and a marvelous pool nestled in a leafy glade almost entirely hidden from the inn. Bring lots to read, since there's no TV.

If you're out bustling about Lenox, pop in for lunch at the Church Street Cafe, 69 Church Street (413-637-2745), an airy, track-lighted place spotted liberally with wicker baskets of palms. If the weather's fair, order a smoked-chicken sandwich ($7.95) or an Italian salad plate (eggplant caponata, Tuscan white-bean salad, fresh mozzarella, and roasted peppers, $8.95) on the outside deck, wonderfully refreshing on a bright day. If you're planning a picnic on the lawn at Tanglewood, let Perfect Picnics (80 Church Street, Lenox; 413-637-3015) pack up marinated grilled chicken breast, salmon steaks, or beef teriyaki shish kebabs with pasta salad and fresh vegetables, fruit, and homemade cookies ($20.95 feeds two) and deliver it to your hotel before you set out.

Of course, Tanglewood's the main attraction in the Berkshires during the summer. But there are many other cultural events taking place almost daily. At Jacob's Pillow, for example, some ten miles away in Becket (413-243-0745), all forms of the dance are celebrated on the stages of the Ted Shawn and Studio Theatres. For opera buffs there's the Berkshire Opera Company (Cranwell Opera House, Lenox; 413-243-1343).

I enjoyed my evening out at Shakespeare & Company's production of *Twelfth Night* on the back lawn of The Mount, Edith Wharton's home, inspired by an English country manor house. The staging couldn't have been more fantastical: Blue lights hanging from branches of tall pines provided a backdrop for the exotic land of Illyria, and the players appeared almost magically from the tree shadows.

Wheatleigh, Hawthorne Road, Lenox, Massachusetts 01240, (800) 321-0610, is 160 miles from New York. Rooms (all have private bath) range from $110 to $275 a night, double occupancy, midweek, and $165 to $425 a night Thursdays through Sundays in summer. No breakfast is included. The inn, which is air-conditioned, is open all year. A.E., D.C., M.C., V.

Geneva,
NEW YORK

SIX AND A HALF hours out of New York, heading northward on Route 14, we topped a rise and found a lovely vista: slender Seneca Lake, pointing in the direction of the inn where we'd be spending a couple of nights. Vineyards swept down from the roadway to the shimmery-bright water. This part of the ride was so pretty that even though we were fed up with driving, our 35-mile jaunt up the lake's western edge turned out to be a pleasure.

From time to time, small wineries cropped up on both sides of the road, their signs inviting us to take a tour. For Seneca is one of the Finger Lakes, and this was the heart of New York State wine country. We pulled up, at last, at our quirky destination: the terra-cotta-roofed, white-stuccoed **Geneva on the Lake,** a miniature version of the sixteenth-century villa of the Lancellotti family in the Alban Hills outside Rome.

The inn, built in 1914, has had several incarnations, one of them as a Capuchin monastery. The monks left in 1974; five years later, designer William Schickel and his brother, developer Norbert, bought the estate. After partitioning the Italian Renaissance–style building into apartments, they decided the house and grounds worked better as a small resort.

And so it does. The terrace outside the dining room overlooks a splendid formal garden, a diminutive version of the garden at the Lancellotti villa. Sheared privet hedges enclose grassy croquet and boccie courts; giant pines preside over beds of begonias, dusty miller, white alizum, and yellow marigolds. At the foot of the manicured lawn, on a bluff overlooking Seneca Lake, six pedestals bearing terra-cotta Borghese jardinieres surround a 70-foot pool. Reproductions of Venus de Milo, Hermes, and the *Pietà* are scattered about.

The inn has 29 guest suites. The most impressive, the Library Suite, is furnished with Stickley reproductions, not antiques, but the high-relief carved-wood ceiling, the terrazzo floor, the working fireplace, and the mahogany paneling make it more sumptuous than some of the other guest rooms.

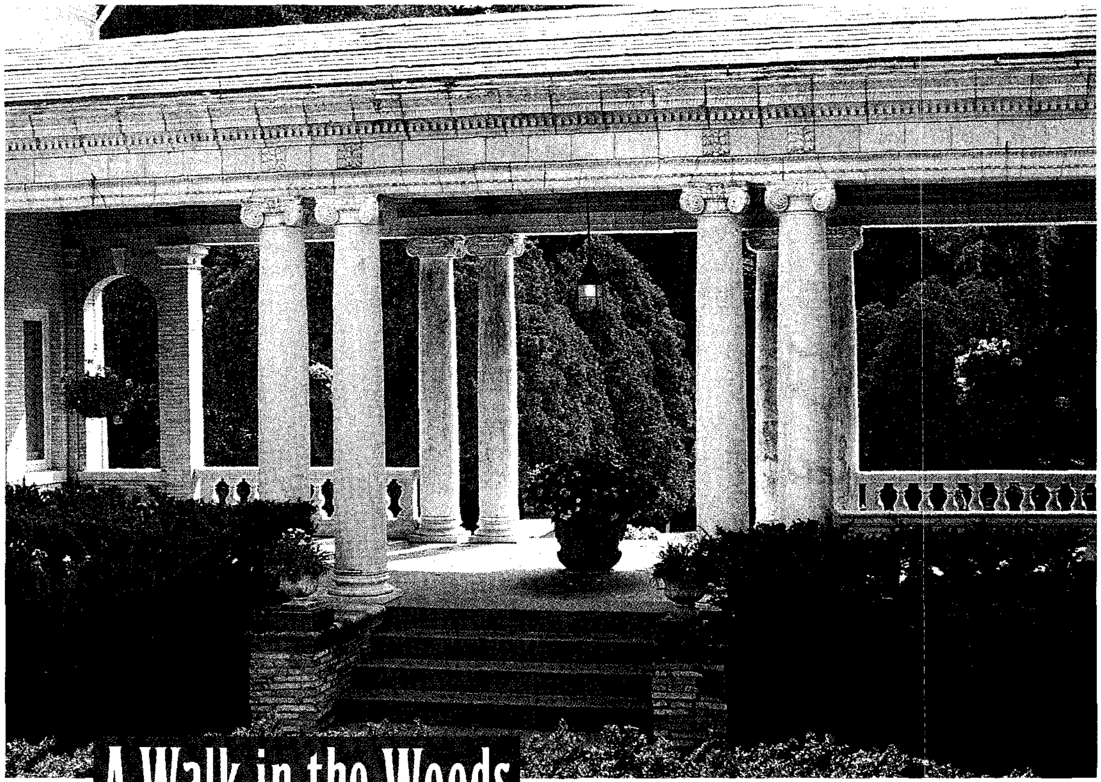
Our two-bedroom townhouse, located in a converted garage near the mansion's main entrance, also had Stickley reproductions. The furnishings were tasteful enough—in one bedroom, there were two cherry tables, a canopyless four-poster bed, a bench, maroon porcelain lamps, and, on the walls, bird prints; the living room's décor included a print of red-suited hunters riding to hounds, a table bearing a tray of fresh fruit and flowers, and a (remarkably uncomfortable) settee with wooden arms. Our quarters seemed more motellike, less old-fashioned, than we'd expected. Still, the glass-walled, lake-view living room gave onto a patio with a flowering tree, and there were nice touches like a refrigerator well stocked with wine, soda, and chocolates.

Oddly enough, we found the studio we'd booked for the next night more pleasing; it had the same furnishings, but it was cozier and had a good second-floor view of Seneca Lake. (The Murphy bed was funny but comfortable.) A few miles down the road we bought the freshest of fresh corn at a roadside stand, got some ripe tomatoes, and had an entirely satisfying dinner at our table by the window, watching night fall over the lake and listening to the laughter of young guys playing croquet . . . somehow . . . in the dark.

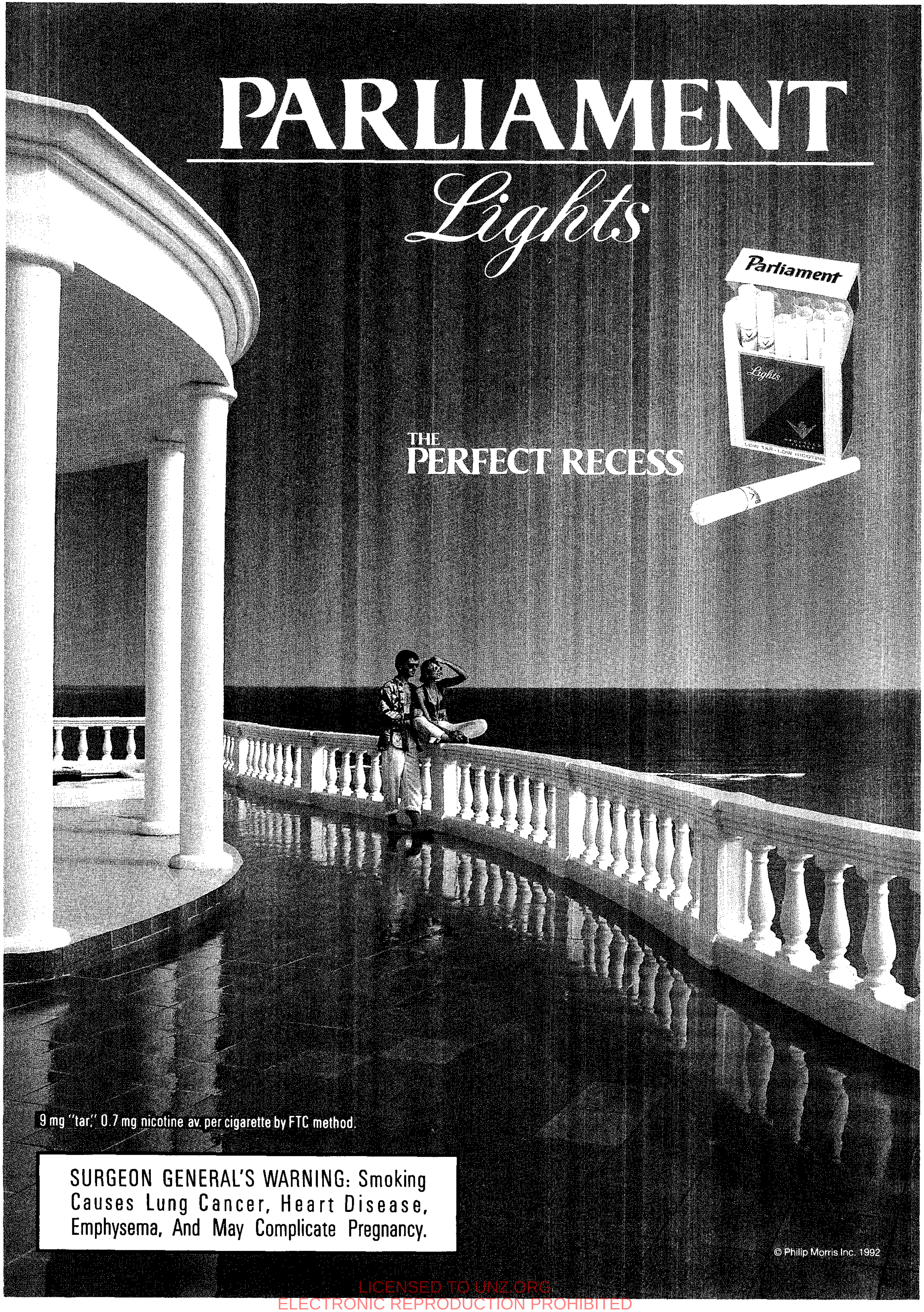
The inn's Lancellotti Dining Room (open for dinner on Fridays, Saturdays, and Sundays and for Sunday brunch) is handsome, with its ornate coffered ceiling, terrazzo floors, hand-carved Italian-marble mantel, reproduction of a medieval heraldic tapestry, and nineteenth-century sideboard carved in the Italian Renaissance style. But it's long and narrow, and some tables (ours, for instance) are in the little foyer by the door, engendering that out-of-it feeling. My bisque, a medley of scallops, lobster, and shrimp, was excellent—winy and velvety—but the saltimbocca, a bit oversauced, was served lukewarm and had to be sent back for reheating.

Dine less formally on the lake; dinner cruises on the 140-foot *Columbia* (607-535-4541) leave from Watkins Glen, 30 miles away. Or nip around the top of the lake to the Crow's Nest (315-781-0600), a moderately priced wharfside bistro serving scampi, broiled scallops, lobster tails, roast duck, baby back ribs, and filet mignon. It was nice eating out on the deck under a blue umbrella overlooking a yacht marina. The colonnaded pavilion on the terrace at Geneva on the Lake is another scenic spot for breakfast or lunch.

After the long trek from the city, you'll probably be content to relax around the beautiful gardens, take a dip in the pool,



A Walk in the Woods WHEATLEIGH IS SET ON 22 ACRES OF WOODS AND PARKLAND LAID OUT BY FREDERICK LAW OLMSTED. A STROLL ON THE DEWY GROUNDS SHOULD BE THERAPEUTIC.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canoe or sail on the lake (for an extra charge), play a game of croquet, boccie, badminton, or tennis (eight outdoor courts are available for inn guests a half-mile away at Hobart and William Smith Colleges), or take a short side trip to a winery. If you don't mind the return trip to Seneca's southern tip, you can hike up the rock-walled trails of Watkins Glen State Park, where the thunder of the falls will rattle your bones.

Geneva on the Lake, 1001 Lochland Road, Route 14 South, Geneva, New York 14456, (800) 3-GENEVA or (315) 789-7190, is about 300 miles from New York. High-season rates for double-occupancy suites range from $178 to $338 per night (add $20 per room Friday and Saturday nights). Rates for the suites sleeping four are $242 and $257 per night, double occupancy, plus $52 per person for additional guests. All rooms have private bath; about half are air-conditioned. A Continental breakfast is included. The inn is open all year. A.E., Disc., M.C., V.

Weekapaug,
RHODE ISLAND

UP THE broad, light-shot staircase we tramped. Beyond the plaques celebrating Frost Haviland, "Whit" Nicholson, Wharton Whittaker, and other champion lawn bowlers, we set down our bags. "Your bellman's name is Schuyler," the desk clerk told us. That's when I knew I'd been right to pack my blue blazer and white slacks.

For the **Weekapaug Inn** is a time warp of Wasp gentility—a place where integrity is assumed (there's an honor bar, and nobody gets room keys), children behave well, and there's no pretension of any sort. Set off by itself on ten acres of springy turf backed by a salt marsh and fronted by three-mile-long Quonochontaug Pond, just inside a barrier beach on Block Island Sound, the sprawling, gray-shingled, 62-room inn dominates the landscape. Built in 1938 after its predecessor was swept away in that year's great hurricane, it looks and feels like an old-fashioned seaside resort.

The second floor is a vastness of parlors—among them, the library, with its rockers, gold-tapestry-covered sofas, giant basket of mums, and shelves of jigsaw puzzles and old novels like *Excelsior!* and *Of Human Bondage;* the Sea Room, an immensity of foam-green sofas and dusty-blue carpet; and the pine-paneled Pond Room, vibrant with the blues and purplish reds of the Oriental area rugs, the brown-and-blue-striped sofa, and the red-orange throw pillows.

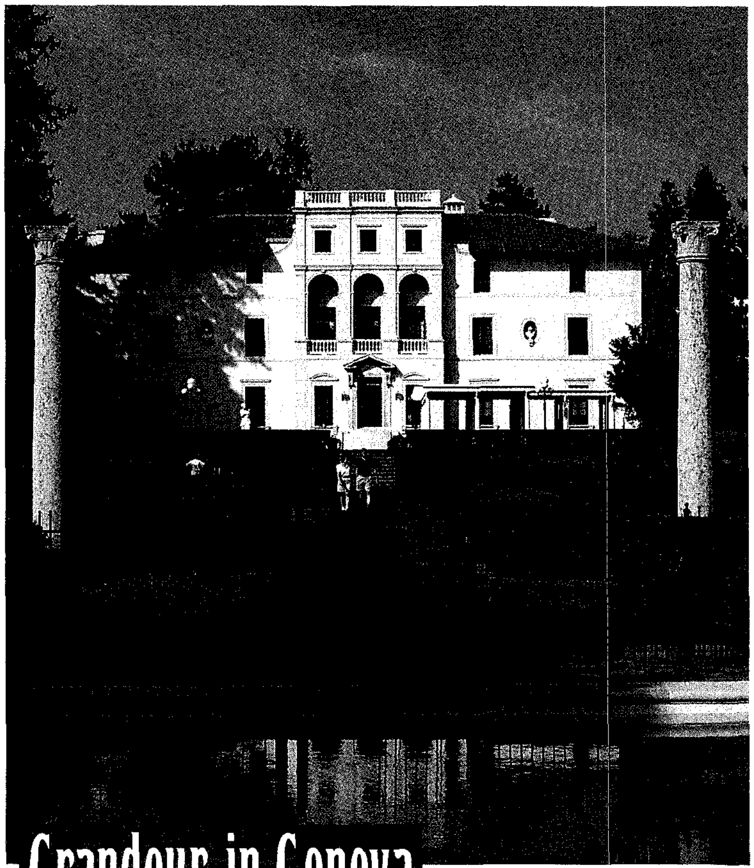
Our room, 24 feet long and 15 feet wide, was bigger than most living rooms. Sunlight streamed through four cotton-curtained windows; there was an apple-green carpet, a Wedgwood-blue-cotton-covered Stickley couch, four chests, a maple desk, and two double beds with maple headboards placed together under a white Marseilles spread. Every day we found flowers in our room and, every night, fresh towels in each of the *two* bathrooms. (Bedroom sizes vary greatly; the singles across the hall were modest indeed.) My mate thought the inn smelled a little musty, but I didn't notice that.

Lock up the car: The rates include three meals a day in the big, bright dining room. There's no bar, and you can't order liquor at dinner, but you can bring your own. The food is simple and plentiful. One night's dinner included New England clam chowder, salad, sautéed veal with shiitake mushrooms, and strawberries Romanoff. The next night, we ate on the lawn (there's a weekly cookout): grilled chicken or swordfish, corn on the cob, fruit salad, tomatoes, marinated mushrooms, pasta salad, Jell-O with kiwi fruit, nut bread, and a rowboatload of pastries.

Parents can have a *real* vacation at the Weekapaug: For an extra fee, a staffer will take children aged three to twelve to the beach and on other trips and supervise while they have their meals together in a separate part of the dining room.

There are two omni-surfaced tennis courts (no extra charge), sailboats, rowboats, canoes, and Windsurfers ($10 extra). A beautiful two-mile-long beach is a few minutes' walk from the inn; order a box lunch and take a dip in the surf of Block Island Sound. But I didn't want to do much more than stroll the grounds and rest on the deck gazing over Quonochontaug—a choppy, salty, glacially formed expanse that's a pond in name only—as sailboats glided in stately parade back home to the yacht club next door. Friday nights there's bingo; Saturdays, reel-to-reel movies; occasionally, quaint entertainments like the annual slide show given by the former president of the Rhode Island Audubon Society. (We found his photos striking.)

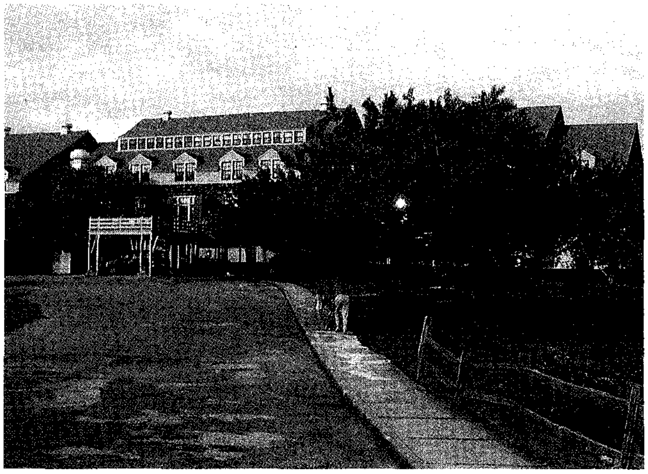
On the evening we arrived, women in understated frocks and men in blue, red, and green jackets were mingling in the Pond Room. Sydney and Robert Buffum, the second generation of Buffums to own the inn, were throwing a cocktail reception for the men who'd be competing the next day in the annual lawn-bowling



Grandeur in Geneva A STATELY *FAUX*-ROMAN VILLA, GENEVA ON THE LAKE OVERLOOKS SPLENDID FORMAL GARDENS SWEEPING DOWN TO ONE OF THE FINGER LAKES.

tournament. Sydney persuaded me to enter, though I'd never bowled before.

This was clearly *the* weekend of the season. Everybody was waiting for the traditional opening ceremony: Robert and his brother Chet, in top hat and tails, tooled over the lawn in a Model T, climbed out, and engaged in some outrageous nonsense about finding the perfect bowling ball. A plucked turkey was thrown from the roof. Then the waitresses formed a gantlet through which we contestants loped in, to the cheers of the crowd.



A TIME WARP OF GENTILITY: THE WEEKAPAUG.

My opponent, Rodney Smith, a chunky Virginian with a wry sense of humor, had been trying for the championship for years. But somehow I kept scoring points. My arm was aching, my legs were frying, and I was winning the damn game. Which meant I'd have to spend all weekend in competition. Fortunately, Rodney, like the veteran he was, caught up and, just in the nick of time, beat me handily. The next day, the cheering gallery was gone from the deck, but the guys bowled on and on.

Weekapaug Inn, 15 Spring Avenue, Weekapaug, Rhode Island 02891, (401) 322-0301, is 146 miles from New York (and seven miles from the Westerly Amtrak station). The inn is not air-conditioned. Rates for rooms (all have private bath) range from $140 to $150 per person, double occupancy, or $150 to $170 per person, single occupancy. Three meals a day per person are included. The inn is closed from Labor Day until mid-June. In off-season, call (803) 722-2041 for reservations. No credit cards.

Newport,
RHODE ISLAND

BACK IN THE 1890S, BEatrice Turner, a promising student at the Philadelphia Academy of Fine Arts, was forced to quit because her father didn't want her looking at naked women. And so she became a recluse, retiring to her father's summer cottage in Newport. She grew quirkier and quirkier, but she never stopped painting. Finally, in 1948, she died of starvation.

When the executor searched the house, he found 1,000 canvases, almost all of them self-portraits (including sketches of herself nude). Alas, she was to acquire no fame: Her paintings were consigned to the town dump. (The executor did save about 200 of them, and, since a few appear on the walls of private homes in Newport, it's clear that the neighbors pulled some from the trash heap.)

A tragic end for Beatrice, to be sure, but not for her cottage. That has had a wonderful rejuvenation. It's now the **Cliffside Inn**, a Victorian-style bed-and-breakfast on a quiet, tree-shaded street far enough removed from the traffic snarls of downtown Newport to make it an ideal spot for a getaway.

If Beatrice's ghost is hanging around, her shade, lonely in life, must delight in the presence of the congenial, upbeat, attractive young couples, many of them from New York City, who flock to the inn. Some are true B&B trekkies—experts, really—who've sampled many country inns and rate the Cliffside highly. (During our visit, one young woman, a cheerful B&B enthusiast, spent an afternoon checking out other inns in the area, returning to report that her choice of the Cliffside had been absolutely right.)

And no wonder. Manager Annette King was a gregarious hostess who clucked over her guests with affectionate attentiveness. This past January she moved on to another inn, after training Annette and Norbert Mede, the young Californians who have taken over, to do things her way. The Medes are also carrying on King's hearty-breakfast tradition: fresh-squeezed orange juice; poached pears; homemade muffins; and quiche, strawberry crêpes, walnut pancakes, or eggs Benedict.

After such a breakfast, the urge to just laze in the parlor reading the Boston *Herald* or the New York *Times* may be too strong to resist. The room is beguiling—red faille draperies, red-velvet-upholstered Victorian chairs, salmon walls with greenish-blue trim, Persian carpet, a red velvet, mahogany-trimmed sofa, a fireplace with a mahogany mantel, and mahogany side cabinets. Slumping into the sofa, you'll feel yourself lucky to be away from the crowd swarm at the tourist attractions. One of Beatrice's paintings, a

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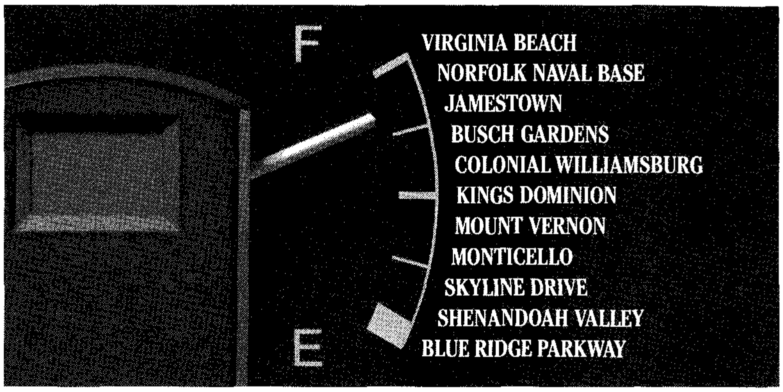
rather nice John Singer Sargent–style rendering of herself and her stern, sexless, aloof mother, hangs alongside the faille-swagged bay window—a sad reminder of a woman's tortured dependence on controlling parents. You almost wish she could come back and enjoy the renaissance of her former home.

Our room was a reprise of the lushly comfortable parlor: Reddish draperies gracing a bay window, rose-patterned wallpaper, delicate writing desk, and two peg-post twin beds pushed together gave it a stay-here feeling. Several of the twelve bedrooms, though furnished with antiques, have modern touches—skylights (one suite has *four*) and, in the bathrooms, Jacuzzis.

Newport's summer traffic is horrific, and the street signs will mislead you into going where you didn't intend to go. Luckily, you don't need a car to get to Cliff Walk; the entrance is a couple of blocks from the inn. This majestic seaside promenade makes for a bracing stroll: It snakes for three and a half miles along the edge of a bluff whose base the ocean lashes. And it passes the front lawns of six Gilded Age mansions; you can leave Cliff Walk to tour them. Intelligent docents will take you around and point out the provenance (and the *cost*) of the carved marble, the tapestries, the crystal chandeliers, the paintings. They love to field questions about the lives of the self-indulgent post–Civil War industrialists who erected these palaces. The nearest, about a mile and a half along the cliff, is the biggest and most breathtakingly ostentatious—The Breakers, Cornelius Vanderbilt's summertime retreat.

We had lunch in the historic district, whose prim little gray, red, beige, and blue frame houses date back to the seventeenth century. The White Horse Tavern—billed as America's oldest tavern building (it dates from 1673)—looks just the way you'd expect it to look: dark, wide-planked floor, oak-beamed ceiling, a fireplace as wide as the room. I had thick, creamy New England clam chowder ($3) and good pan-seared snapper ($24) served wth diced squash and tomato slices.

What else is there to do? Take a sail on Narragansett Bay. Swim from the crescent of beach that's a ten-minute walk from the inn. Drive along winding, spectacular Ocean Drive to one of two state parks, where you can picnic. Between July 5 and July 19, enjoy a chamber-music concert in one of the mansions or in the rose garden at Hammersmith Farm, where Jacqueline Bouvier grew up. Visit some of the tall ships that will anchor in the harbor between July 3 and August 3 (the largest group gathers from July 17 to 20). Get into the Newport Jazz Festival or the New-



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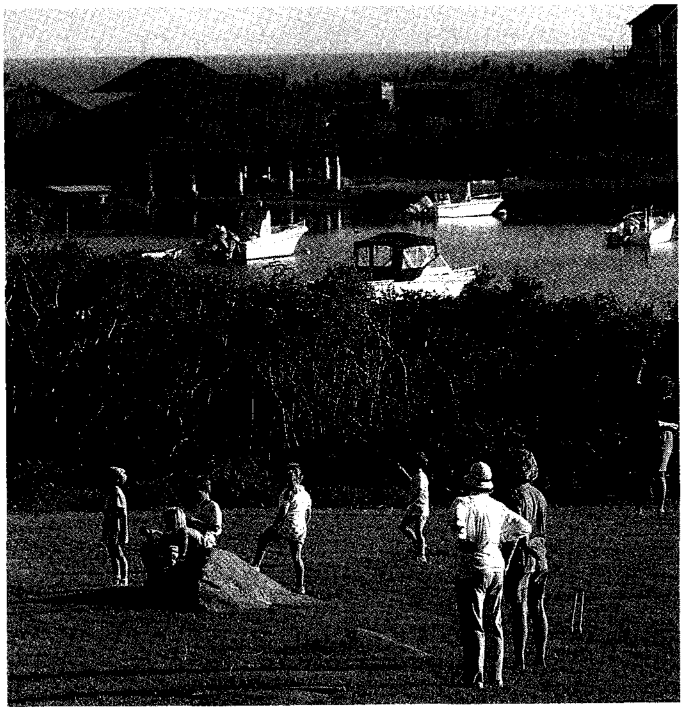
port Folk Festival in August (for reservations, call 401-847-3700). See the portrait and furniture exhibits at the Newport Art Museum, starting in July. Go antiquing on Bellevue Avenue or Spring Street. Or just dream away on the Cliffside's veranda.

Cliffside Inn, 2 Seaview Avenue, Newport, Rhode Island 02840, (401) 847-1811, is 130 miles from New York. Rooms (all have private bath) range from $115 to $195, single or double occupancy, in high season. Breakfast is included. About half of the rooms are air-conditioned. The inn is open all year. A.E., M.C., V.



SPORTING LIFE AT THE WEEKAPAUG.

Lackawaxen,

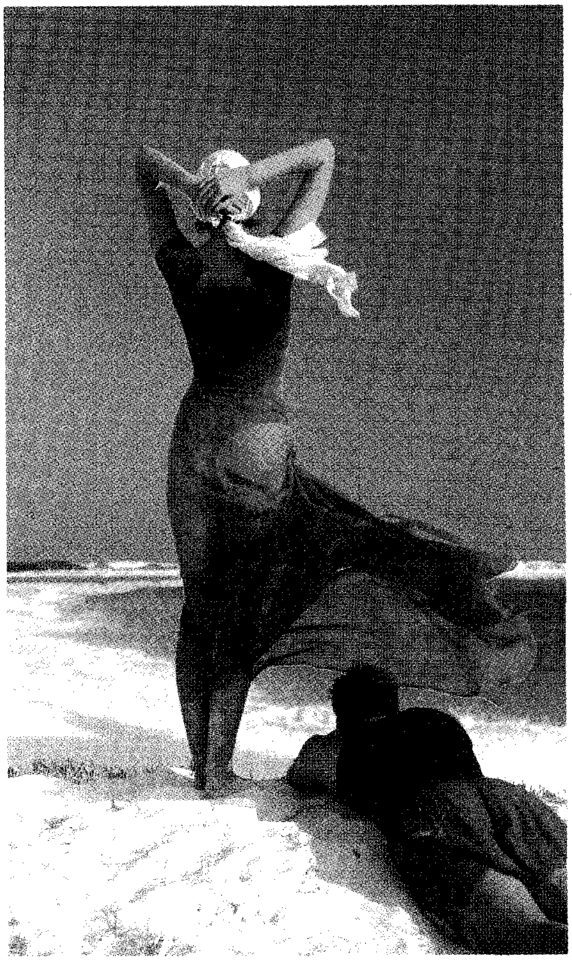
PENNSYLVANIA

IF I KNOW ANY fishing water ter at all it is the Delaware River. I *live* on it. I own nearly a thousand acres of land along it. I have fished it for ten years. I know every rapid, every eddy, almost. I might say, every stone from Callicoon to Port Jervis. This fifty-mile stretch of fast water I consider the finest bass ground that I have fished. The mountains are heavily wooded and bold and rugged; the river is winding and picturesque and a succession of white rapids and foam-flecked eddies. The bass that grow from four to six-and-one-half pounds in this swift water are magnificent game fish. And that is why I am always at home in late summer when these big fish bite."

Zane Grey, who pulled big game fish out of many of the world's great sport-fishing waters (and set ten world records while he did it), wrote that paean 83 years ago from his white clapboard house on the Delaware. A few steps from it—just beyond the Tomb of the Unknown (Revolutionary War) Soldier—is the **Roebling Inn on the Delaware.**

As you drive northward on Route 97 from Port Jervis to Lackawaxen, it's the river that dominates—a foam-flecked brownish stream that cuts through high, pine-covered granite bluffs. From the highest of these, the rafters in their fragile rubber craft appear vulnerable as they twirl and twist among the eddies.

Cross the Delaware Aqueduct from New York to the Pennsylvania side, make a short right, and you're at the snug,



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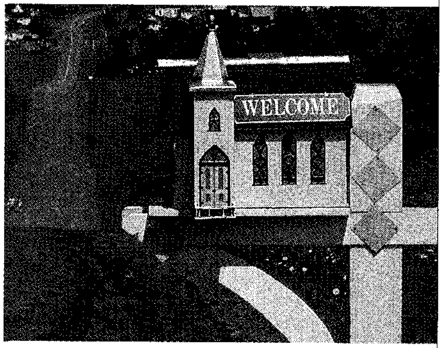
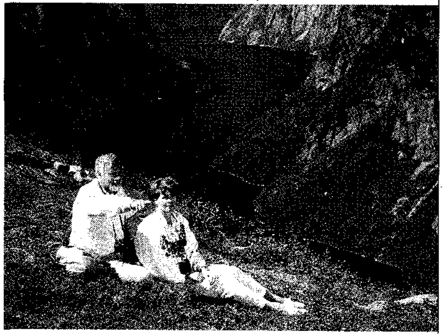
"The Rocks", Hopewell Cape, New Brunswick

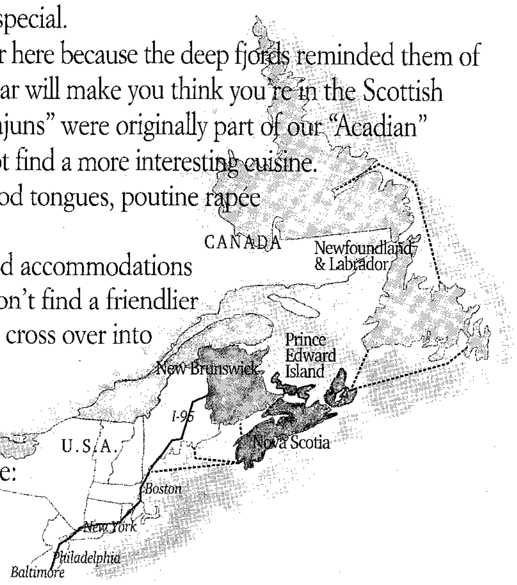


Burlington, Prince Edward Island

Pipers, Pictou County, Nova Scotia



Gros Morne National Park, Newfoundland



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white-clapboard, green-shuttered inn near the junction of the Delaware and a swift stream called the Lackawaxen (meaning, Grey wrote, "the brown water that turns and whispers and tumbles"). Built about 1870 for the tallyman of the Delaware and Hudson Canal Company, it's an unpretentious, five-guest-room house—just the place for budget-watching city dwellers who want a quiet spot to hole up in after river-rafting, fishing, or hiking.

There are no valuable antiques here, just ordinary country pieces—but hosts D. J. and Joann Jahn have taken care to furnish the downstairs in period style. You enter a wide hallway with peach wallpaper spotted with big peonies and roses—a design that was popular back in the tallymen's day. The cramped, darkish parlor looks Victorian, with its navy-green cut-velvet sofa and chairs and its piano. Our room had a bed with hollow brass head- and footboards; the comforter and pillow shams, with their gray, white, and Wedgwood-blue pattern of peonies, blended well with the gray velvet wing chair and gray carpet. Between the windows giving on the river was a wooden chest bearing a television set. A pleasant room, but the artificial flowers over the bed and behind the TV have got to go.

A full breakfast is served in the peach-hued dining room, with its white carved-wood fireplace and five sets of brass sconces with bright cut-glass shades. Along the mantel are brochures touting activities in the area—horseback riding, horseback camping trips, hayrides drawn by a team of Belgian draft horses, balloon rides, bungee jumping.

The obvious choice for outdoor types is rafting, tubing, or canoeing on the Delaware. At Kittatinny Canoes (Route 97, Barryville; 800-FLOAT-KC; open from April 11 through October), you can rent canoes, rafts, kayaks, and (in summer) tubes. There is white water all through the summer; the river runs faster in the spring, but in summer, the dropping water level exposes the rocks that create turbulence.

Or go fishing. The main shad run is in April and May; you can angle for smallmouth bass and muskie from June 20 to November 30, for trout till November 30, for walleye from May 2 till March 15. You'll need a fishing license; pick it up at Kittatinny or another of the rafting outfitters or fishing-tackle shops along the Delaware.

If you're not in the mood to tackle the river, a hike along the trails of Minisink Battleground Park, just across the Delaware Aqueduct in Sullivan County, is a less strenuous alternative. In this forest, among the white, black, red, and chestnut oaks, the Mohawk chieftain Joseph Brant, 27 Tories, and 60 Iroquois defeated about 120 soldiers from New York and New Jersey in July 1779. The 57-acre park has trails you can guide yourself along, with five plaques along the way that explain the battle.

National Park Service ranger Harvey Cutler led our tour of the first floor of Zane Grey's house (open weekends till Memorial Day, then daily to Labor Day), which displays the writer's manuscripts, rejection letters, fishing trophies, and dental equipment (he was a dentist before he took up writing). Cutler was so eloquent on the subject of Grey's talent that we picked up a copy of *Sunset Pass* (*Riders of the Purple Sage* was sold out). He was just as enthusiastic about the Delaware Aqueduct, which we strolled over the next morning. John Roebling built it in 1847 to carry the Delaware and Hudson Canal boats across the river. It is, frankly, an unprepossessing little span. But not to Cutler. "I get pretty upset when people walk across this bridge just to snap pictures of each other," he said. "They don't know, or care to know, what they're looking at—the oldest spun-wire suspension bridge in the world."

THE OUTLOOK FROM THE WEEKAPAUG.

Night closes down tight over this valley, and you won't want to drive far for dinner. For a plain country meal (Wiener schnitzel, broiled bay scallops, chicken strips in garlic sauce) in a down-home pub-restaurant, walk or take the two-minute drive to the Lackawaxen House. A twenty-minute drive away is the Rustic Country Inn, where the food is surprisingly good. The décor's not wonderful, but my veal cordon bleu ($15.25) was the best I ever had, and my mate had a tender, winy chicken francese ($11.50).

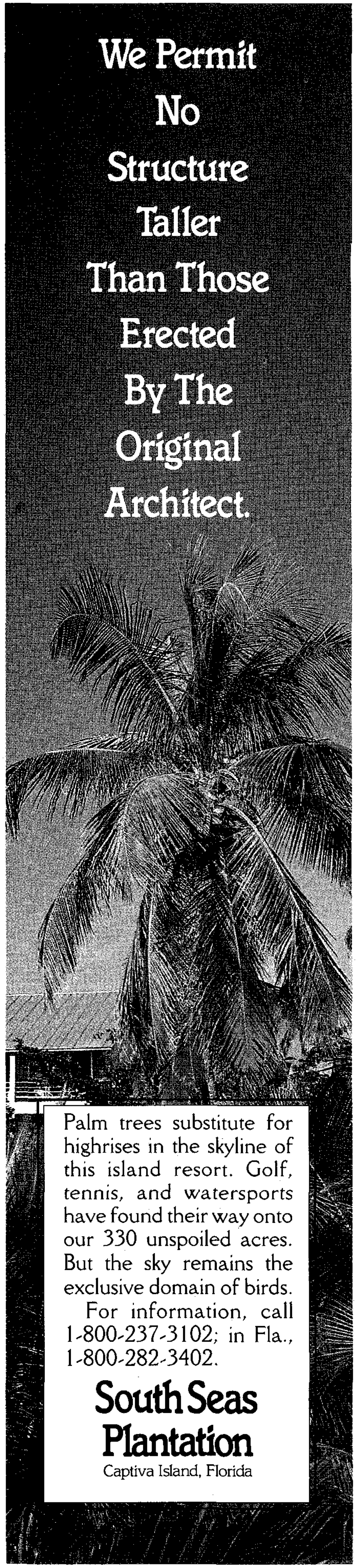
Roebling Inn on the Delaware, Scenic Drive, Lackawaxen, Pennsylvania 18435, (717) 685-7900, is 97 miles from New York. Rooms (all have private bath) range from $49 to $85, double occupancy, in high season. A cottage sleeping two children and two adults is $49 to $85, depending on the season and the day. A full breakfast is included (those in the cottage pay $4 each). The inn, which is air-conditioned, is open all year. A.E., M.C., V.

Shelter Island,
NEW YORK

LOCKED BETWEEN LONG ISland's north and south forks, Shelter Island is more New England than New York. Split-rail fences enclose shake-sided dwellings; narrow, hilly roads wind, sun-dappled, between tall pines, green-green flora, and the scrub oak that heralds the sea. The locals ("hareleggers") are dedicated to shielding it from the commercialization that's creeping eastward along the north fork. This has kept the island serene—and made it a wonderful retreat for a harried New Yorker.

When we visited the island on a broiling August day, we were looking for something informal—a B&B, say, in a remote spot where we could take a dip in Shelter Island Sound, laze on a veranda with a paperback, and, if possible, escape the oppressive heat. The **Beach House** was just the place—a cedar-sided modified saltbox whose lawn drops to a 200-foot private beach on the sound. It is a hidden treasure—worthy of recommendation even though there are only four guest rooms.

The place positively gleams. The golden-oak floors shine; sunlight sparkles through the glass walls of the 42-foot-wide common room, which overlooks the water. "It's me," says owner Janet Carlson, who makes guests very welcome in the house she herself designed. "It's what I like—space and light and air." The rattan living-room furniture, upholstered with floral-patterned fabric, has been in Carlson's family since the thirties. There's an 1860 grandfather clock, an 1880 upright piano; the off-white walls and natu-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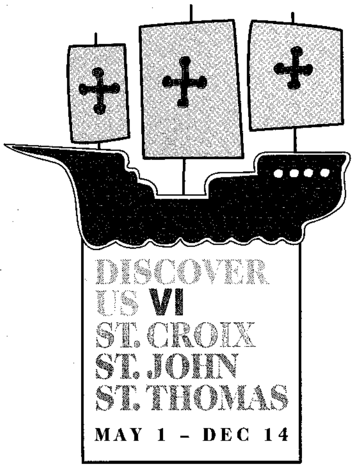

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The American paradise. United States Virgin Islands

ral-wicker chairs set off the gold and blue and rose of the 80-year-old Sarouk Persian area rug. A doorway leads to a weathered, hydrangea-bordered deck with lounge chairs just right for dozing over that paperback.

Daisy, the very friendly basset hound who greets you, really runs the place, according to Carlson. "She thinks you're visiting her." Warning: If you carelessly leave socks on the floor of your room, the fastidious hound will drag them down the stairs and hide them.

The day we checked in was so miserably hot, it was refreshing just to stand in the doorway of our room and delight in the stiff wind off the sound. As the sun set, the breeze grew stronger; it took an iron duck to keep the door propped open. Ours was the smallest room—eleven and a half by eleven and a half feet—but it had a balcony and a great view of the water.

We slept in cool serenity in a double tiger-maple antique cannonball bed. Two decoys, one a snipe, the other a yellowleg, sat atop a tiger-maple highboy. A little seagull, perched on a tiny fence, rested on one of the twenties maple night tables. A large, skylighted, quarry-tile-floored bath with a wide, chocolate-color-tiled washstand was just across the hall. We shared the bathroom with the other two rooms on the second floor (both of them so attractive that we hadn't known which to choose); when the house is full, that might be a problem. The handsome downstairs bedroom has a private bathroom, its own little deck, and a non-working fireplace.

That night we had dinner on the breezy flagstone porch of the Ram's Head Inn on Big Ram Island, a rocky isle at the end of a narrow, osprey-guarded causeway. Our candlelit table was close upon the potted geraniums lining the porch; crickets and katydids chattered away as darkness fell over the lawn and the giant oaks that sloped down to Coecles Harbor.

My corn-and-mussel chowder ($5) was a hearty blend of creamy, crunchy corn, flecks of tomato, fried leeks, and a buttery hint of mussel. Crab two-ways ($22) was a big, puffy crab cake plus exquisitely tender grilled soft-shells, summer squash, eggplant, and marinated tomatoes, beautifully presented. We also had dinner at one of the red-and-white-checked tables under the spreading maple on the terrace of the Chequit Inn, set on a rise overlooking Dering Harbor. This, too, is a breezy spot. The chef, a Culinary Institute graduate, cooked local seafood and fresh vegetables; we had smoky-flavored scallops, grilled swordfish with roasted-tomato sauce, fresh, crisp string beans, and Long Island blueberry crisp as good as Grandma's.

An editorial in that week's Shelter Island *Reporter* was somewhat snappish about off-islanders' tendency to complain that there's not enough to do. It proudly listed what there was to do on-island on August 3: the Presbyterian ladies' food-plus sale, a benefit country auction at Legion Hall, a book sale at the library, *and* the big-band dance concert in the school gym.

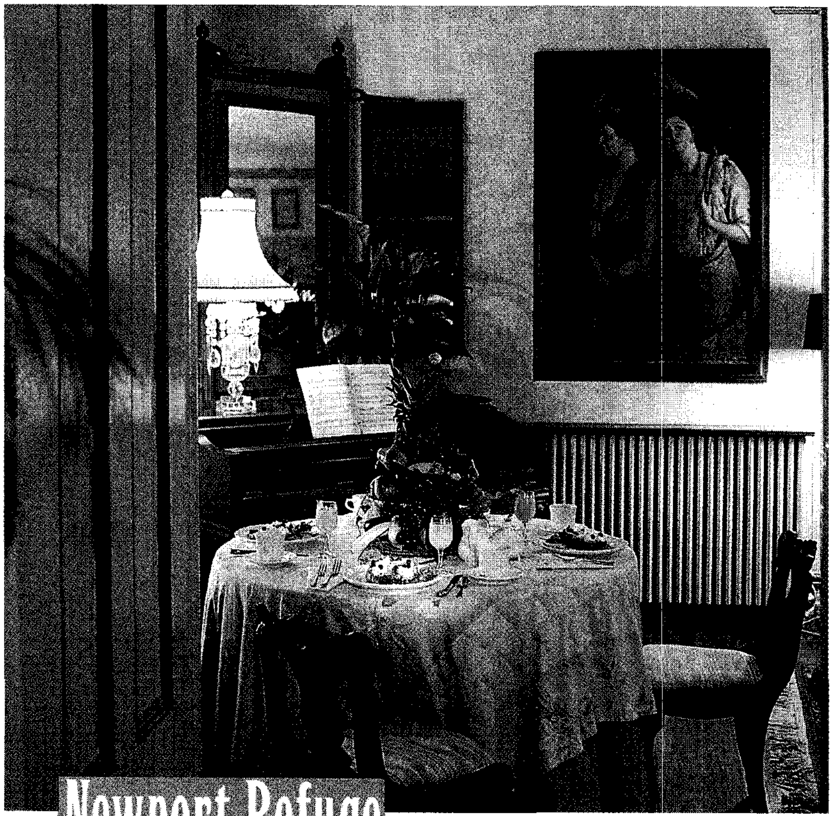
For those who are looking for more, there are many outdoor pleasures: swimming (bring thongs; it's rocky under the water at the Beach House's private strand). And the island's just right for biking, if you've the strength for the hills; there's a bike-rental shop. Golfers can tee off at the Shelter Island Country Club, a nine-hole course open to the public. Or you might take a self-guided (on occasion, guided) tour through the Mashomack Preserve, or a shoreline cruise past it.

Beach House, P.O. Box 648, Shelter Island Heights, New York 11965, (516) 749-0264, is about 100 miles from New York. Shelter Island is accessible by ferry from Greenport or from Sag Harbor. The high-season room rates range from $85 to $125 per night on weekends, and 15 percent less for a three-day stay during the week. Breakfast is included. The Beach House is not air-conditioned. No credit cards. The inn is open all year.

Nantucket,
MASSACHUSETTS

THE great virtue of **The Wauwinet** is that it's not in Nantucket town, where summertime visitors, disgorged almost hourly by the ferries, jam the sidewalks and crowd the bistros. This upscale inn is eight miles to the northeast on a remote, narrow spit of land between the Atlantic and Nantucket Bay. Except for eight dwellings, there's nothing but 26 miles of unspoiled conservation area between the Wauwinet and Great Point Lighthouse, at the island's tip.

The inn, built in the mid–nineteenth century, was a popular dining spot for islanders, who boated from town for the famous shore dinners. In 1986, a Boston couple, Stephen and Jill Karp, bought the place. After



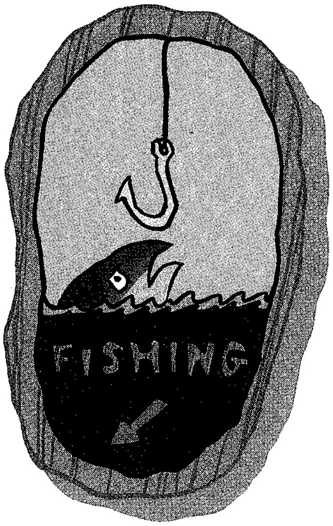
Newport Refuge

THE UNHAPPY BEATRICE'S PORTRAIT OF HERSELF AND HER MOTHER HANGS IN HER OLD HOME, NOW MARVELOUSLY REJUVENATED AS THE CLIFFSIDE INN.

Photograph by George W. Gardner.

WATERSKIING
BOATING

BLUEBIRD
TRAIL



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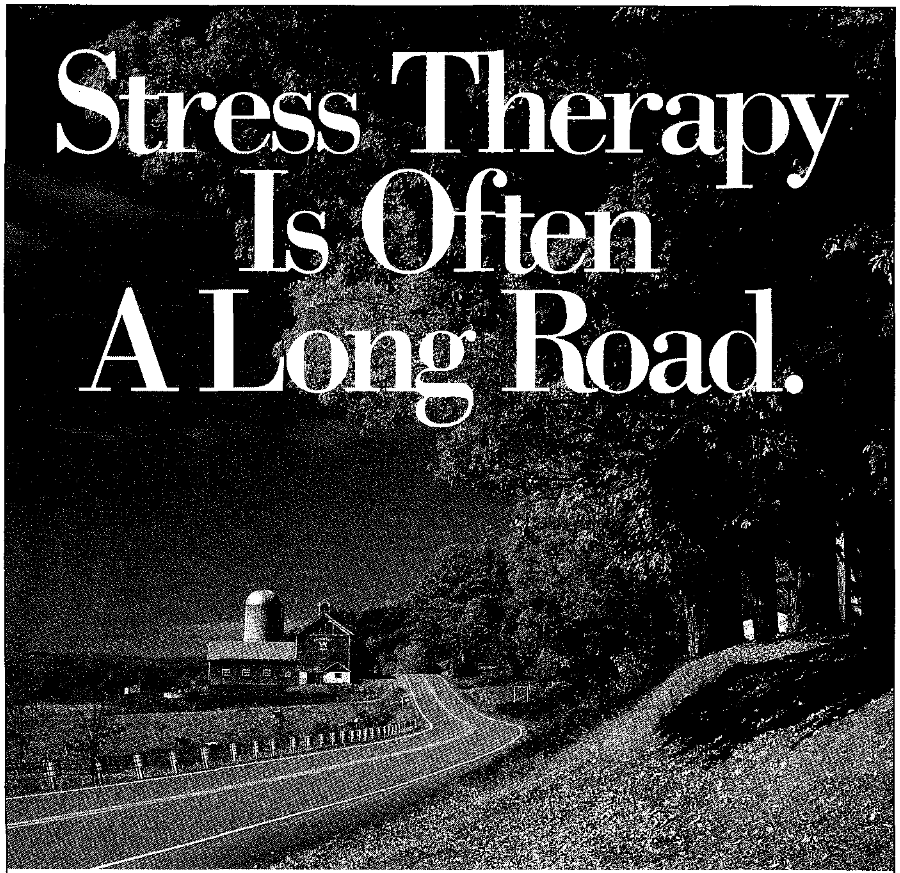

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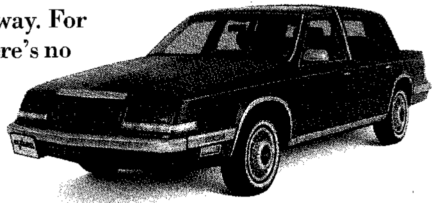

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a twenty-month, $3-million restoration, they reopened in 1988 to mostly rave reviews from travel writers.

The low-slung building, approached by a long, winding drive, has a plain, neat, agreeably Spartan New England look. Weathered shakes form the exterior. A 76-foot-long porch, with wicker armchairs scattered about, leads onto a long stretch of lawn dropping down to Nantucket Bay.

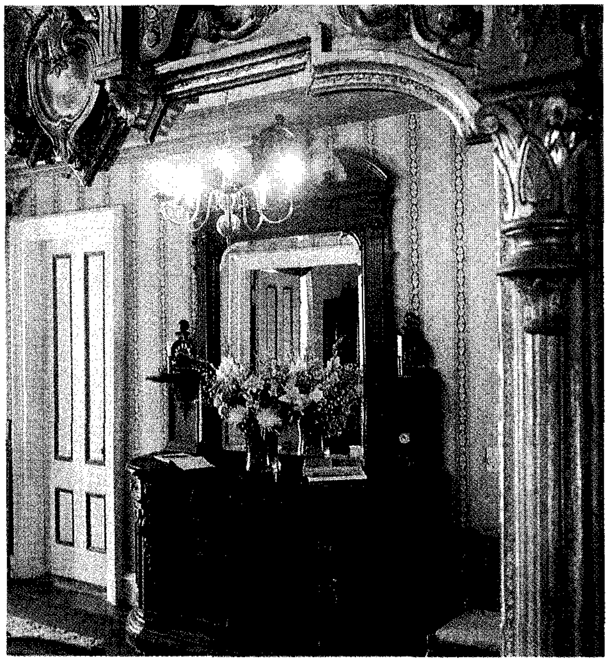
I found the décor inside something of a jolt. Not that it isn't tasteful and imaginative, but given the understated exterior, you expect silvers and grays—spare furnishings that speak of sea grass and dunes and the inn's remoteness. But the library-lounge is a riot of color, crowded with furniture—in short, strenuously *decorated.*

The formality of the staff, too, seemed oddly suited to the place. Waiters and desk clerks are courteous and attentive, but they seem overdisciplined: You'd expect this sort of polished but cool service in a grand hotel in France. But I soon had a chance to discover the Wauwinet's virtues—comfortable room, marvelous food, and terrific amenities.

Russ Cleveland, the Wauwinet's general manager, has guided the inn to a four-star rating by the *Mobil Travel Guide.* Yet I think he has missed his true calling. He's a passionate environmentalist who loves to take guests on tours of the preservation area. The tour he conducted of the nearby wilderness was the highlight of my stay. (It was supposed to take three hours, but he gave us four; he admits, "I get carried away.")

As Russ maneuvered his four-wheel-drive Mercedes over the dunes and through the marshlands, he pointed out to me and fellow guests Paul and Jodi Loeb a pair of ospreys perched on tall nesting poles; they had, he said, just returned to the island. We stopped to look at fiddler crabs scurrying about the edge of a muddy marsh. We spied six pairs of great white egrets roosting on tree limbs across a shallow pond. And after we had paused at Great Point Lighthouse for liquid refreshments, Russ spun for us the tale of the whaler *Essex,* which left Nantucket never to return (it was rammed by an outraged sperm whale, inspiring the story of *Moby Dick*).

The inn's restaurant, Topper's, is a jewel. My appetizer, Nantucket smoked-seafood chowder ($6.50), was a delicious melding of smoked scallops, mussels, yellowfin tuna, bluefish, diced potatoes, shallots, sherry, hot sauce, and heavy cream. My seared Nantucket Bay scallops ($24), served with shrimp, fried rice, and yard beans, were sweet and tender, and the chocolate rum cake with strawberry caramel and fresh raspberries ($7.50) was outrageously rich. I finally got to lunch in comfort on Topper's deck, with its white wicker chairs under white umbrellas and its appealing view of the bay. (The day before, an hour after I'd unwittingly sat down at a reserved table—the only empty table on the deck—I'd been told, quite peremptorily, to move.) I had a satisfying grilled sirloin burger ($14.50) with provolone and wild mushrooms, correctly crisp French fries, corn with parsley flakes, julienned carrots, fresh tomatoes, and red-cabbage coleslaw. Guests can order a basket of fresh fruit and cheese with baguette ($14.50) or a sandwich of smoked turkey and Vermont Cheddar cheese ($15), and the inn's 21-foot launch will take them across the bay and let them off on a narrow strip of barrier beach where they can picnic in splendid isolation.


AT THE CLIFFSIDE INN.

I stayed in one of the five cottages (there are 24 rooms in the main building, 10 more in the cottages). The room was spacious, and I had no trouble drifting into a refreshing sleep in the queen-size bed with white wicker headboard. A red-plaid-upholstered chair, antique pine chest of drawers with wicker-framed mirror, antique green pine armoire, antique pine night tables with brass bed lamps, and an oil painting of a square-rigger gave a feeling of the inn's past.

If you *must* do something, there's swimming from both beaches, two tennis courts, cruises aboard the inn's 21-foot Mako Runabout, croquet, beach chess, and mountain bikes, all of this at no extra charge. The inn will arrange for guided tours of the island, deep-sea fishing, and whale-watching cruises. If you are foolish enough to want to leave the serenity of the inn and venture into town, the inn's jitney will take you.

The Wauwinet, P.O. Box 2580, Wauwinet Road, Nantucket, Massachusetts 02584, (800) 426-8718, is about 270 miles from New York City. It's a grueling drive, and if you take your car, you must reserve a spot for it on the ferry weeks in advance. I hadn't reserved, so I had to leave my car in Hyannis. By mistake, I took the Hy-Line ferry—and stood up in a packed, enclosed lower deck for the two-hour-and-ten-minute ride. Given these irritations, I'd suggest flying: Call the Wauwinet to find out what airlines are serving the island. The rooms (all with private bath) range from $260 to $600 per night, single or double occupancy, in high season. Breakfast and afternoon sherry are included. All rooms are air-conditioned and have TVs and VCRs. The inn is open from May 15 to October 19. A.E., C.B., D.C., M.C., V. ■

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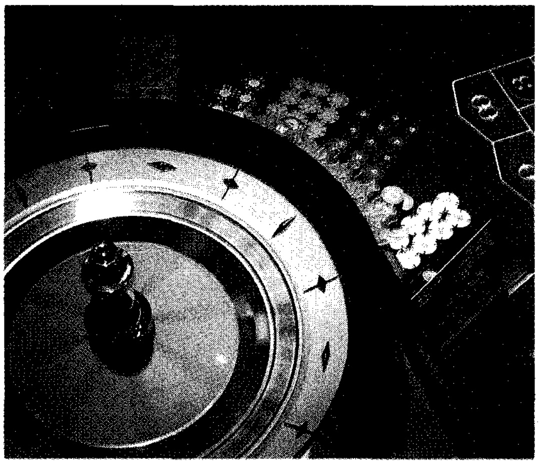

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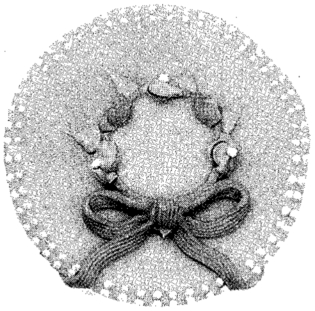
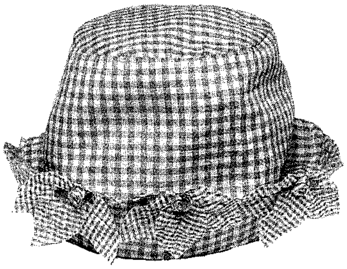
BEST BETS

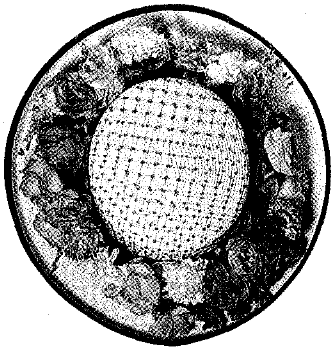
By Corky Pollan



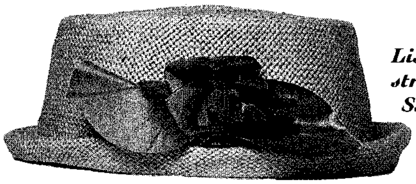
Bonnet butter cookie is $7 at Mangia (54 West 56th Street, 582-3061; and 16 East 48th Street, 754-7600).



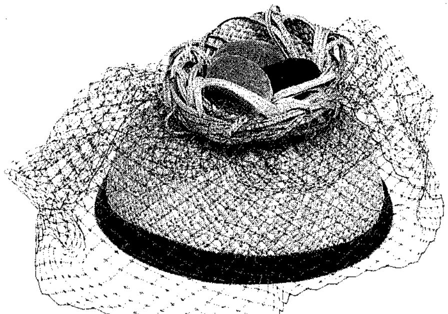
Child's cotton gingham bonnet is $29.95 at A Bear's Place (789 Lexington Avenue, near 61st Street, 826-6465).



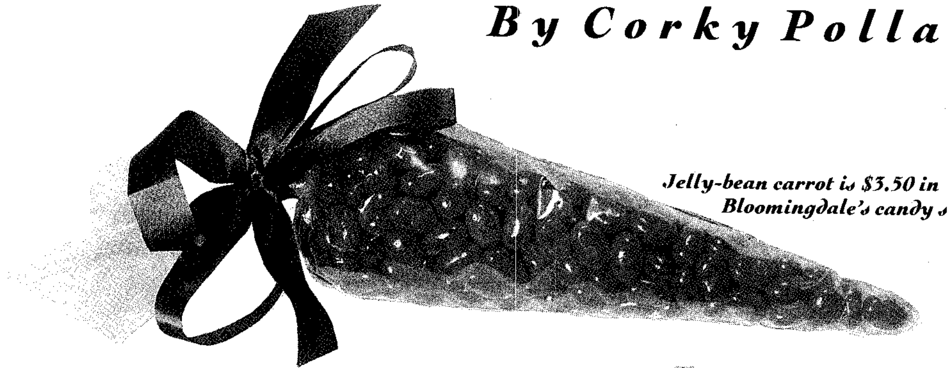
Kokin flower-bedecked straw hat is $86 on Henri Bendel's third floor.



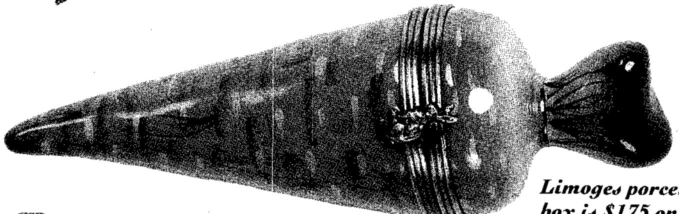
Lisa Shaub Kids straw hat is $36 on Saks Fifth Avenue's eighth floor.



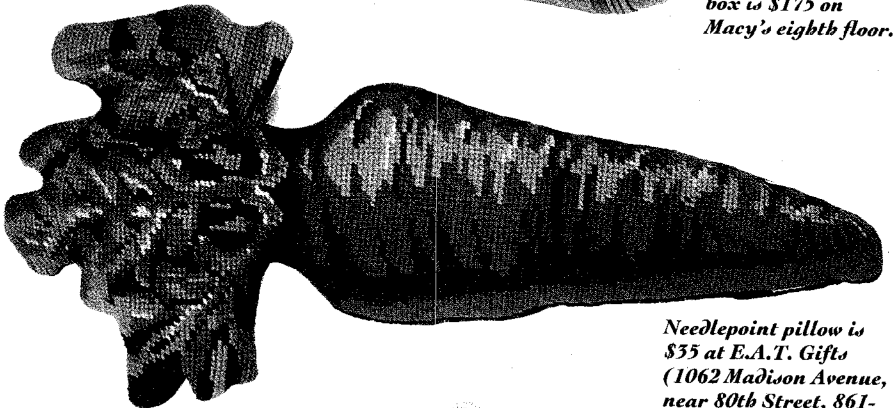
Abigail Aldridge's handmade Bird's Nest hat is $240 on Bergdorf Goodman's main floor.



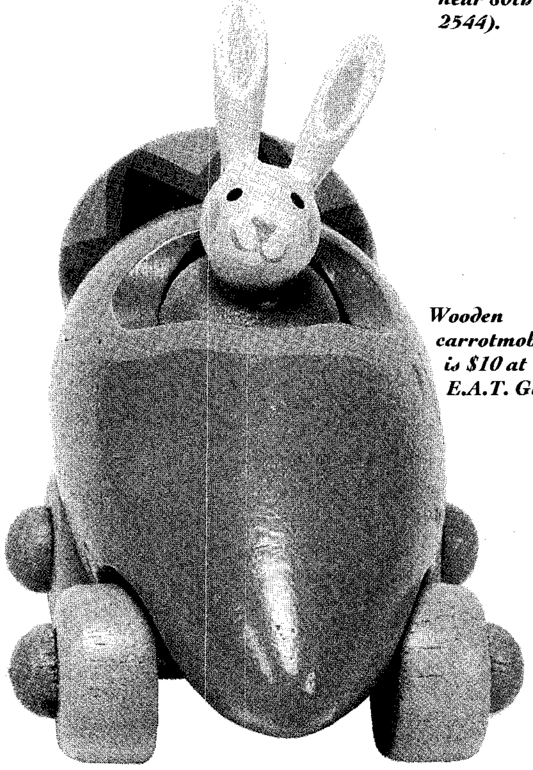
Jelly-bean carrot is $3.50 in Bloomingdale's candy shop



Limoges porcelain box is $175 on Macy's eighth floor.

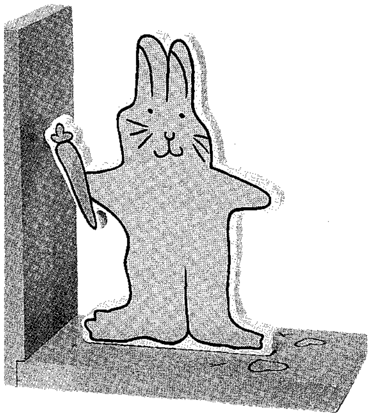


Needlepoint pillow is $35 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street, 861-2544).

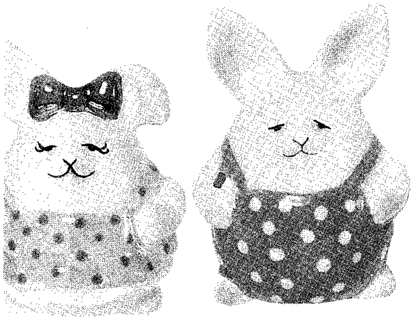


Wooden carrotmobile is $10 at E.A.T. Gifts.

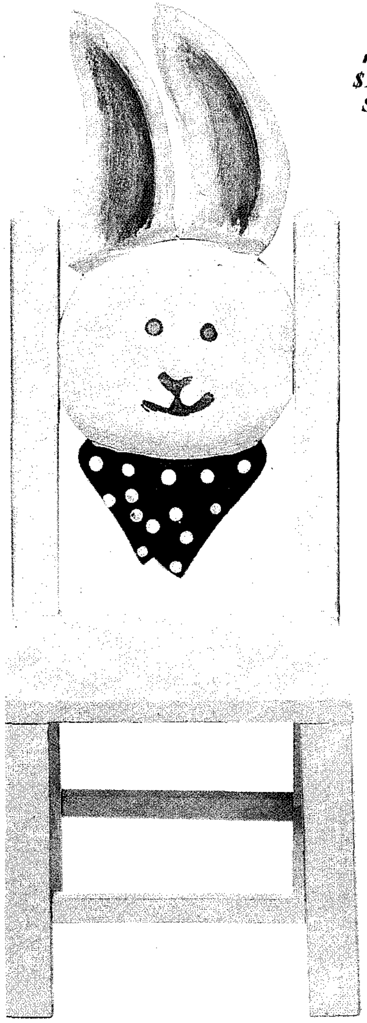
PHOTOGRAPHED BY RICK OSENTOSKI



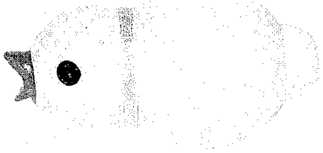
*d-painted wooden
cends are $25 a pair at ABC Carpet &
ne (888 Broadway, at 19th Street, 473-3000).*



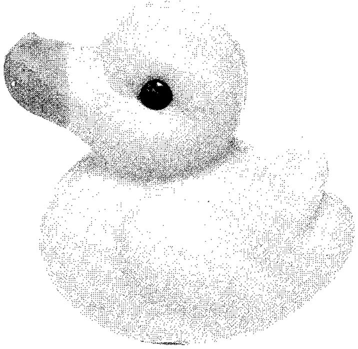
*eramic salt and pepper shakers are $20
t Flights of Fancy (1502 First Avenue,
ear 79th Street, 772-1302).*



*Vooden bunny chair is $35 at E.A.T.
ifts and Serendipity 3 (225 East
0th Street, 838-3531).*

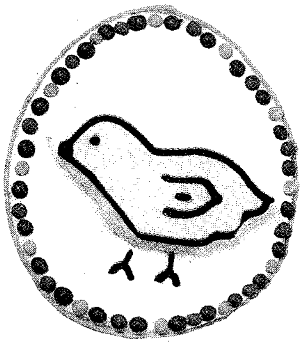


*Wooden-chick whistle is $2.50
at E.A.T. Gifts.*

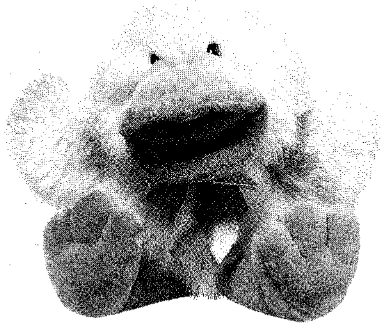


*Candy-covered chocolate ducks are
$7.50 for two in Bloomingdale's
candy shop.*

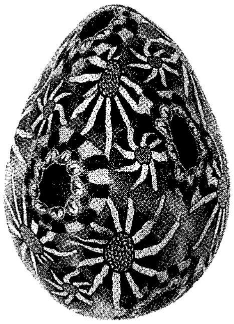
*Parachute-
nylon duck is
$12 at Hudson
Street Papers
(581 Hudson
Street, near
Bank, 243-
4221).*



*Pearl & Co.
sugar-cookie
chick is $4.50
for two at
McLaren &
Chase (498
Hudson Street,
at Christopher,
242-1120).*

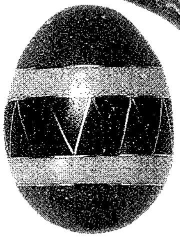


*Plush Quackles hand puppet is $29
on Bloomingdale's eighth floor.*

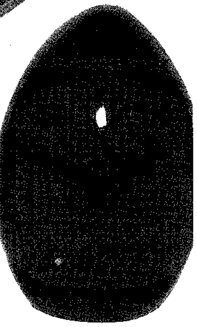


*Billie Beads
plastic-and-clay
paperweight is $75
in the Chelsea
Passage at Barneys
New York.*

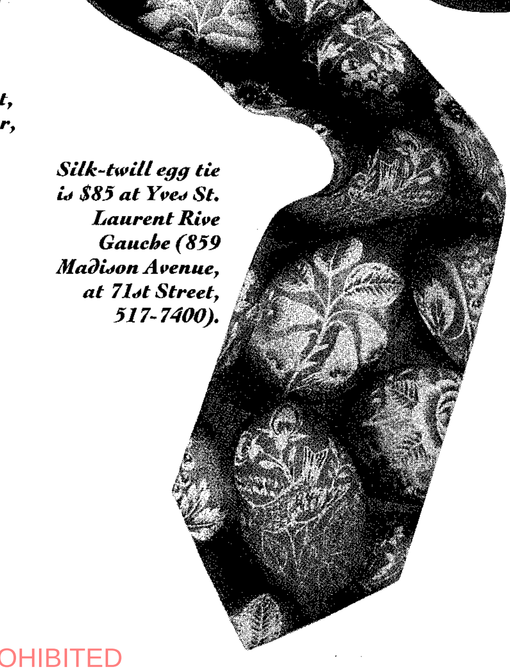
*Sterling-silver
pendant with
18K-gold star is
$430 at Pedro
Boregaard (by
appointment,
819-1060).*



*Resin-and-stone
egg is $14 at
Barneys and
Adrien Linford
(1320 Madison
Avenue, near 93rd
Street, 289-
4427).*



*Artecnica resin
alarm clock is
$59 in the
Chelsea Passage
at Barneys New
York.*



*Silk-twill egg tie
is $85 at Yves St.
Laurent Rive
Gauche (859
Madison Avenue,
at 71st Street,
517-7400).*

The Insatiable Critic/Gael Greene

LULLABY OF WEST BROADWAY

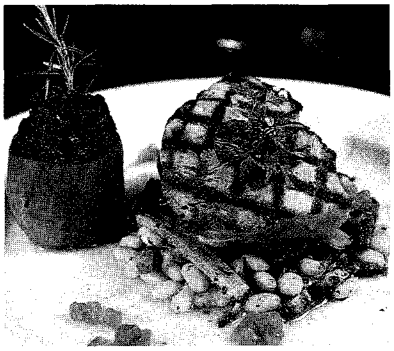
"...The food is good, very good. Ravioli stuffed with cod and mashed potatoes. Roasted monkfish in a trail of garlicky aïoli..."

SOHO SIZZLE: *At West Broadway, you'll find a dapper fifties look...*

IF AT FIRST YOU DON'T SUCCEED. . . . **West Broadway** was launched last fall with a sedate fanfare. There were bravos for the dapper fifties look, the quirky plywood seats and splay-legged tables, the gilded panels salvaged from Roseland. But gaggles of the hungry never arrived.

One chilly day, West Broadway's door was locked "for repairs." Chef John Schenk, who had returned to the Gotham Bar & Grill after a dalliance that didn't take at Mark Miller's new Red Sage in Washington, D.C., was recruited. And late in February, Schenk moved into the neat exposed kitchen between the harlequin front room and the dining duplex out back.

Suddenly, there is a hint of saffron in the air, the smell of coriander. Salad greens climb in Gothamesque towering tangles. The food is good, very good, and word gets around. Saturdays, eclectic bands of nocturnal revelers hug the bar waiting for tables to turn.



...tuna with a tapénade-filled tomato...

Seated in the Naugahyde circle against spattered gold walls under the soaring skylight, we feel as if we're on a passenger liner, complete with a draft (when it's really cold). The menu isn't long—mostly critters from the sea—but before you order, the chef's offering arrives to demand your attention. It might be a plump poached mussel on savory julienne of celery root in a saffron mayonnaise, or trout on endive slivers in caper vinaigrette.

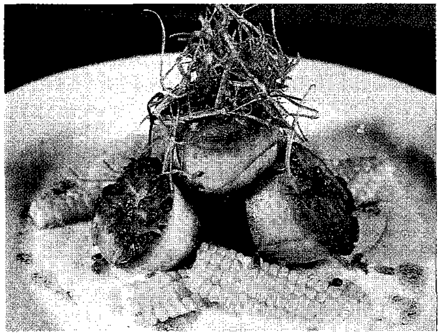
Budget-watchers and those who try to eat light can make a fine meal of just two appetizers: pillows of ravioli stuffed with cod and mashed potatoes, richly glazed and scented with white-truffle oil. Perhaps chorizo-potato-and-squash-stuffed squid, looking like a Missoni design with its dots of red chili sauce. Plus smoked salmon with see-through fennel thins and white beans in vinaigrette, or my favorite of the salads, asparagus, grilled leeks, roasted beets, and the obligatory infant lettuces.

The day's haul from the market dictates what comes next (entrées $14.75 to $19). It might be splendid cod with mashed potatoes and sweet roasted carrots, sautéed red snapper or tuna on marinated arugula with white-bean-and-celery salad, or roasted monkfish in a trail of garlicky aïoli. Gossamer seared scallops on ginger butter, topped with leek frizzies, share a sweetness with corn disks sliced from the cob. If seafood doesn't tempt, there is crisp roasted chicken beside a mountain of shoestring potatoes, or a good shell sirloin (it took two tries to get it rare, as requested). And watch out for the plates. They're fiery hot. "This plate is giving me a facial," cried one of my pals, retreating from the steam.

Skip dessert and you'll miss pastry chef Stacie Pierce's divine sour-cream-banana cake drizzled with chocolate, her warm apple crisp, and tangy mango-and-passion-fruit mille-feuilles. The chocolate cake would be better if it were plumper and not so dry. At Sunday brunch, Pierce's pastry basket steals the show. After you've tasted sticky buns, cherry scones, and apple-prune-Armagnac cake, breakfast—even perfect poached eggs on ratatouille with rosemary hollandaise—may seem superfluous.

West Broadway, 349 West Broadway, near Broome Street (226-5885). Dinner, Tuesday through Thursday 6 to 11 p.m., Fridays and Saturdays till midnight; brunch, Sundays noon to 6 p.m. A.E., D.C., M.C., V.

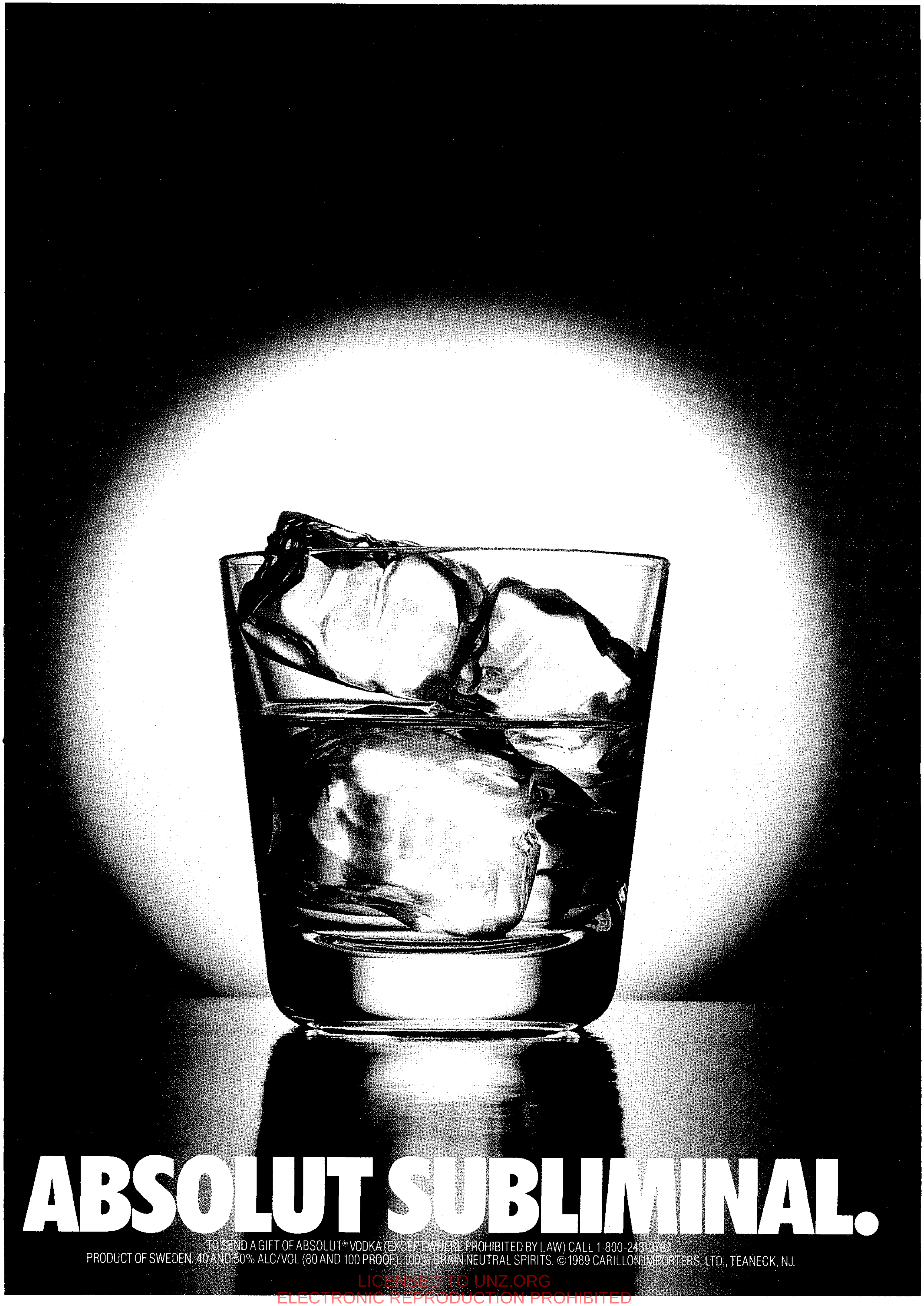
FOLKS ON THE UPPER WEST SIDE TEND TO take **Wilson's** for granted. It's just there, a neighborhood hangout with a D.J. late on weekends and earnest youth nuzzling and networking after the movie. Frankly, I'd never ventured inside till I heard that Frank Valenza, the man who created the mythic Palace (and then lost it), was fussing with the food. That's how I discovered the $12 early-bird dinner for two—chicken-escarole soup and meat loaf or Sicilian chicken with mashed potatoes. And that's how we rediscovered the Drifters and Monday-night doo-wop. For some of us, it was revelation. For others, childhood nostalgia. Around us, Drifters fans screamed for more, jitterbugging in the aisles. (The Drifters return April 13 and 20; $10 music charge.)



...and gossamer scallops with leek frizzies.

But first we fueled, and what a surprise: spectacular pea soup, first-rate beef-and-vegetable soup, elegant little baked clams, lush and rich penne "Tuscany" (sweet fennel sausage, escarole, white beans, and garlic with a hot, peppery kick), carefully

Photographs by Andrew Garn.



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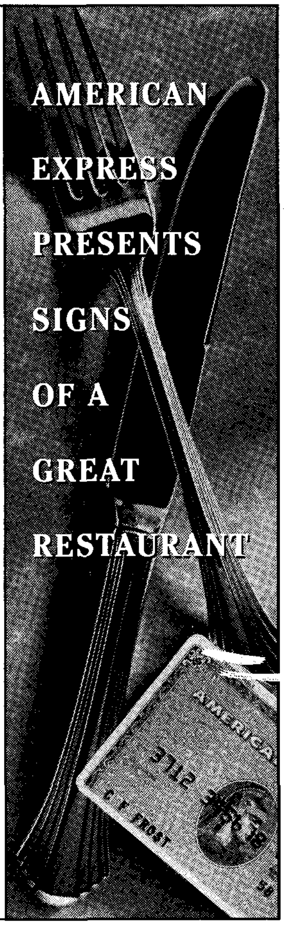

grilled swordfish with a nice hit of oak from the grill (entrées $11.95 to $19.95).

Come hungry. Portions are huge. Spicy Buffalo chicken wings could keep a whole family quiet till the linguine arrives in its deep soup bowl. Tender fried calamari, excellent mussels in a fragrant broth, a fine Caesar salad, even the Wilson's salad (chicken breast, Cheddar, bacon, and tomatoes with romaine) are all big, infinitely shareable. The quesadilla is made in gringo country, and the crabmeat processed to the point of anonymity in its prim little cake, but oak-charred salmon could not be more carefully cooked, and its tomato-shallot-garlic-and-lemon vinaigrette topping is pleasantly refreshing.

Store-bought Reese's-peanut-butter-cup pie and Snickers-chocolate-nut cheesecake are outrageously fulfilling.

Wilson's, 201 West 79th Street (769-0100). Dinner, Sunday through Thursday 5 p.m. to 12:30 a.m., Fridays and Saturdays till 1:30 a.m.; brunch, Sundays 11:30 a.m. to 3:30 p.m. A.E., C.B., D.C., M.C., V.

Cafe Tabac HAS DEVELOPED A FULL-SCALE velvet-rope fetish. Ah, the pain that fuels the passion of midnight masochists on the club crawl. Heat rises, and so do the anointed—to the torrid balcony in this modest East Village hangout.

"I can't believe what I find myself doing," marvels the host at his top-of-the-stairs podium. "Some guy says to me, 'I got Doc Simon downstairs.' I tell him the tables are taken. He says, 'But it's Doc Simon.' 'All right, all right,' I say. And he brings up this little runt, this nerd. Doc Simon, indeed. Of course, I didn't seat them."

What counts here is legs, the eternal verities—dewy models make the world go round. Still. Most likely forever. Madonna reigns, with David Geffen or, another night, Isaac Mizrahi and *Truth or Dare* director Alek Keshishian. Mick Jagger. And Jellybean Benitez. This evening, Dianne Brill, an icon of snowy cleavage, nibbling in black-lace gloves. Aging playboys and the *faux* poor drinking Dom Pérignon.

Carrying on about the food here is like discussing production values at a burlesque show. Nothing is terrible. You can eat for $20—there's a good burger on toasted country bread—or spend slightly more for the works (entrées $10 to $16). The kitchen didn't want to do a grilled-vegetable plate but relented. Was it because the waiter recognized a restaurant critic? Or in spite of that? The spinach came late and was great. Everyone seems to be smoking. Hooking up for the night . . . or at least for the ride home.

You'll know if Tabac's for you, if you're wanted here. Fair warning.

Cafe Tabac, 232 East 9th Street (674-7072). Dinner, Sunday through Thursday 6 p.m. to midnight, Fridays and Saturdays till 1 a.m. A.E., M.C., V. ■

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Movies/David Denby

HOORAY FOR HOLLYWOOD

"...From the astounding opening shot, *The Player* is the most artfully crafted American movie since Scorsese's *GoodFellas*..."

IN **The Player,** ROBERT ALTMAN SCORES again and again off the great powers of Hollywood, slashing at the studio executives' philistine games and status-seeking greed. Yet the movie is not merely satire. *The Player* is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. From the astounding opening shot, this is the most complexly imagined and artfully crafted American movie since Scorsese's *GoodFellas*. Like Scorsese, Altman is half in love with American avidity and power—the dream of invulnerability that corrupts and corrupts even as it yields endless pleasure.

Consider first the "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive. Griffin wants to move through his life with the controlled smoothness of a snake in water. Slender and tall in his double-breasted Italian suits and his round-framed shades, he doesn't stay in his office for more than a few minutes at a time; he doesn't *stay* anywhere. Griffin can do business wherever he wants. People follow him around, pitching ideas for movies as he steps out of his car; they corner him for a minute at a poolside bar or over the telephone as he drives. He goes to restaurants and parties, escapes to a desert spa, each glamorous milieu flashing back to him a heightened reflection of his own eminence. The movies he makes may be junk, but he will make them while drinking the right Scandinavian mineral water.

How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. This is Robbins's breakthrough performance. Not conventionally handsome, Robbins has a serious forehead but a shapeless nose and a slightly goofy smile that trails across his rubbery lips. He can play slow, demented men, but here he's both smart and troubled. Robbins gives Griffin a quiet, neutral voice (a passive-aggressive voice that gives no one a handle), but he also shows us the turmoil underneath. Like him or not, we are *with* Griffin from beginning to end: We can see that he is a bastard even as we identify with his ambition, his desire to *get away with everything*. Is this not our desire, too?

Griffin's game is in trouble. Out there in the jungle, something crude and threatening is moving his way—an even younger, more ruthless executive (Peter Gallagher) who is angling for his job. And Griffin is under siege: A disappointed screenwriter, one of the unremembered hundreds whose pitch Griffin has heard and dismissed, is sending him anonymous, threatening postcards. The cards are the kind of nostalgic movieland kitsch sold in Hollywood Boulevard memorabilia shops. Pictures of old stars—Bogie holding a gun—stare out at Griffin, who gets more and more upset. Not just a spurned writer but all of Hollywood history appears to be mocking him. Will he survive? In the answer to this question lies a devastating assessment of Hollywood and of Hollywood moviemaking today.

THE LOST TYCOON: *Tim Robbins and Greta Scacchi.*

Altman has been out of favor so long that it is possible to forget how much he invented in the early seventies. Half the young directors making TV commercials for computers and cars now do his stuff—the overlapping dialogue, the rough, contrapuntal texture, the apparent non sequitur, the restlessly gliding camera. Imitated by everyone, the techniques in themselves are no longer revolutionary. Yet *The Player* is startling. Possessed by what he wants to say, Altman has put back into those techniques the dramatic emotions, the shocks of comedy, malice, lyrical sweetness that made everyone imitate him in the first place. He has spent a long time in the wilderness and has made some terrible movies. But now that he has pulled everything together again, it is clear that no one has quite equaled his mixture of sardonic mockery and tenderness.

The Player is based on a 1988 novel by Michael Tolkin, the same Michael Tolkin who last year wrote and directed a very rum movie with Mimi Rogers called *The Rapture*. Tolkin's Hollywood novel is much better—closely observed and shrewdly written. Tolkin did the adaptation, and then Altman did the rest, adding as one of many twists the casting of a great many Hollywood figures, large and small, some of them playing themselves. This is a movie about the structure of power in moviemaking in which a few of the victims get a chance to tell off the studio executives who are the common oppressors. It's a mirror that bites.

The biting begins in the colossal opening sequence. In the middle of this immense single shot, the vicious head of studio security (Fred Ward) expresses his hatred of MTV–style moviemaking ("Cut! Cut! Cut!") and his admiration for the remarkable opening of Welles's *Touch of Evil*—a sequence that Altman is in the middle of outdoing. I will not ruin it for you, but I can tell you that Altman's opening, an endlessly flowing tracking shot in which the camera moves in and out, left and right, picking up people as they arrive at the studio or leave it, introduces almost

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all the major characters and themes. "*This* is what the art of the movies can be," Altman seems to be shouting. Among other things, the shot manages to sum up American film history, making visual references along the way to the silent period, the studio-dominated thirties and forties, the sixties, and ending rather pathetically in contemporary movies, complete with some Japanese walking through the shot. The Tourists Who Will Inherit.

The savage comic heart of *The Player* is right there in that opening sequence, during which we hear no fewer than four movies pitched to Griffin. The pitching is usually done by actual screenwriters parodying their own desperation. Changing their ideas the instant they sense any resistance from Griffin, these men and women try to satisfy the studio's constricted idea of a movie. ("It's political . . . but politely political-radical, and it's a comedy too. With heart.") They try to graft a "fresh" idea onto last year's hit, providing roles, of course, for Bruce Willis and Julia Roberts—talismanic words, repeated in almost all the pitches. Preposterous as the ideas are, they aren't that far from the gimmicky, dull movies that actually get made each year by the dozens.

When Griffin figures out which rejected screenwriter is tormenting him, he tracks the guy (Vincent D'Onofrio) to a revival house in Pasadena showing *The Bicycle Thief.* We see the wrenching final scene of De Sica's masterpiece, one of the many echoes in *The Player* of an artistically heroic and humanistic past now rendered harmless and naïve by the commercially triumphant present. Griffin tries to buy off the ranting, antagonistic screenwriter but winds up banging the guy's head on the cement—only to receive more nasty communications in the following days. He has killed the wrong sorehead. Lost, and under suspicion by the police, Griffin falls in love with the dead man's girlfriend (Greta Scacchi), an intelligent but moony painter from Iceland with the Altmanesque name June Gudmundsdottir. Griffin is attracted to her because she seems pure and self-sufficient, entirely removed from the hustling, amoral world of Hollywood, but the joke—we don't get it at first—is that June is far more amoral than he. She provides the means to his self-acceptance.

Greta Scacchi's sensual beauty, delivering absolution from guilt, fits perfectly in Los Angeles, the beautiful city that blurs all moral distinctions. From the very beginning of the movie, Altman's gliding camera mixes the glamorous and the sinister, luscious bad times and luscious good times. In *The Player,* the studio executives keep demanding "happy endings." This movie delivers a happy ending so strikingly cynical (yet deeply outraged underneath) that the joke is too painful for laughter, too satisfyingly weird for tears. ■

Television/John Leonard

THE BOOK OF JOHN

". . .Mahoney is a doctor who writes essays on morality with his stethoscope; *Lady Against the Odds* should be more of a hoot. . ."

***HUMAN* TOUCH:** *John Mahoney counsels a mother about her son's heart murmur.*

BEFORE YOU DECIDE THAT THE LAST THING you need is another hospital series, at least give John Mahoney a chance. Slightly rumpled, semi-seamed, irascible yet civilized, with a Ralph Bellamy rasp, Mahoney's never cheated on any role. Television likes him as a professional, a sort of American Equalizer, because he has that fatherly look, with some hard-time edge left over, as if he'd bettered himself from the streets. Whether he's wearing a cop's badge or a fireman's hat, a sweatshirt or a tux, tweeds and tie or, in this case, a white smock, he invariably fits but seems constrained. There's an excess energy. We could do much worse, and usually do, than Mahoney in our living rooms. He makes me feel that I, too, might someday be a hero and also pay my taxes.

In **The Human Factor** (Thursdays, starting April 16; 10 to 11 P.M.; CBS), instead of an Equalizer, Mahoney is a Lewis Thomas or an Oliver Sacks, writing with a stethoscope his essays on morality. As Dr. Alec McMurtry, what he does at a teaching hospital, in the quotidian life-and-death scrum of residents, interns, nurses, and the afflicted, is acquaint medical students with hands-on decency and situational ethics. They aren't priests, but there's something clerical about what they do, at the mysterious extremes. They aren't therapists, but they ought to be able to identify with the deepest chords of pain. Theirs, after all, is a *healing* science, and almost everyone they see on their rounds is wounded in the heart.

This doesn't mean you're allowed to fall in love with one of your patients, as one of Mahoney's med students (Kurt Deutsch) does in the very first episode of *The Human Factor.* Nor does it mean you can bet on another of your patients, a prizefighter who may have Parkinson's disease, as another of the students (Matt Ryan) does in a subsequent episode. Nor should you, really, as in a later episode, forge a husband's signature to get a blood transfusion while his wife is in difficult labor and he is on some aboriginal walkabout, even if you are an *intern* (Eriq LaSalle). You are better off, like Melinda McGraw, trying to convince a mother that her little boy's heart murmur is more important than her religious conviction that "sickness is just a dream," even if you have to threaten this mother with an arrest warrant should her child die.

Mahoney has not only the principles and compassion but also a wife (Jan Lucas) who writes commercial novels and to whom he can confess at the end of a hard day of applied scruples, "I've been set upon by brigands and left for dead." In *The Human Factor* we are asked by executive producers Dick Wolf, William Sackheim, and John Mankiewicz to think about diseases like Lou Gehrig's, Hodgkin's, and Parkinson's; alcoholic hepatitis and iodine allergy; morality and manners. It's not *St. Elsewhere,* but I like it.

CAPE COD LOOKS GOOD IN **The Secret** (Sunday, April 19; 9 to 11 P.M.; CBS), and so does Kirk Douglas as Mike Dunmore, who runs the general store and will also run for selectman, against the developers, on behalf of the growers, who like their cranberry bogs just the way they are. Everybody looks good, even Bruce Boxleitner as Mike's son, Patrick, although he stomps his boots in rage a lot because his father never helped him with his homework. But Patrick's son, Mike's nine-year-old grandson Danny (Jesse Tendler), can't read. After much heavy breathing, it turns out that Danny's dyslexic, which is also his grandfather's "secret," with political consequences. Everybody—noble trouper Kirk, director Karen Arthur, scriptwriter Cynthia A. Cherbak—does his or her best with this material, and I certainly agree that the shame of dyslexia belongs to a society that stigmatizes those who suffer the disability, instead of the uncomprehending victim. But it's hard to take altogether seriously an overwrought public confession at a political rally, in which an agonized Douglas cries out, *"I have lived a lie!"* quite as if he were William Jennings Bryan fessing up, on a Cross of Gold, to atheism or child molestation.

BASED ON A REX STOUT NOVEL, **Lady Against the Odds** (Monday, April 20; 9 to 11 P.M.; NBC) ought to be more of a hoot than it is. While the men are at war, two young women—Crystal Bernard as Dol and Annabeth Gish as Sylvia—team up as private eyes in Los Angeles in 1943. The case they're working on involves the murder of a scrap-metal war profiteer (Roy Thinnes). Their suspects include a gossip columnist (Dan Castellaneta, the voice of Homer Simpson), a blackmailer (Steven Flynn), a lovelorn Army doctor (Kevin Kilner), an aging Asiatic "houseboy" (Ar-

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senio Trinidad), Sylvia's own shell-shocked fiancé (Rob Estes, from *Silk Stalkings*), and maybe Polly Bergen. Bernard, with her forties quickstep and her jodhpurs, is engaging, and so are the palm trees, the campaniles, and the watermelon with a secret compartment, like Whittaker Chambers's pumpkin. But somehow the spirit of the movie—a sort of Rosie the Riveter meets Philip Marlowe meets *film noir*—is insufficiently infectious. We say, "Oh, that's what they want to do," and merely put up with it.

Ned Blessing (TUESDAY, APRIL 14; 9 TO 11 P.M.; CBS) is the oddest TV movie of the week, a wild Western from Bill Wittliff, who adapted *Lonesome Dove* for television. In his prison cell, from which he can see the noose that's waiting for him, Ned (Daniel Baldwin) reviews his past—as a kidnap victim of the Comancheros, a boy bandit, a brave sheriff, and a felon convicted of crimes unspecified—while promising us some sort of revelation that never arrives. There are Oedipal complications, a Mexican-Indian mystic sage (Luis Avalos), and some Gilbert and Sullivan. All of this is quite absorbing. And then, suddenly, it stops. I mean, it's over, Ned's still in jail, and we don't know why, nor what's become of Jilly Blue (Taylor Fry), his chanteuse-squeeze. I suppose there will be a sequel, but nobody told me, and I'm flummoxed.

In brief: ALTHOUGH MUCH OF WHAT WILliam Greider has to say in **The Betrayal of Democracy** (*Frontline;* Wednesday, April 15; 9 to 11 P.M.; Channel 13) will also be found in his new book, *Who Will Tell the People* (Simon & Schuster), the surprise here is how affecting Greider is as his own voiceover, less the national political editor for *Rolling Stone* than a mournful prophet. Government itself, bought by lobbyists, has failed, he says, and the savings-and-loan scandal's the best example, though the sabotage of clean-air and worker-safety legislation is also depressing. Greider looks longingly at citizens working outside our institutions—outside, in fact, the whole corrupt election process—for some hope of redemption, but you will have your doubts. . . . Arriving likewise with a companionable book is the five-part series on Spain and the New World it ruined, **The Buried Mirror** (Sunday through Thursday, April 19 to 23; 10 to 11 P.M.; the Discovery Channel), in which Mexican novelist/gadabout Carlos Fuentes is also his own voiceover. (In May, Houghton Mifflin publishes a lavishly illustrated book with the same title and slightly more demanding complexity.) Fuentes is a brilliant partisan who leaps conceptually from caves at Altamira to graffiti in East Los Angeles. You will see where all that magic realism, and all those revolutions, came from. ■

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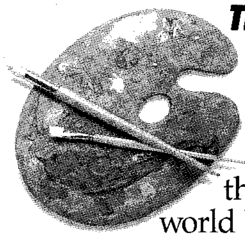

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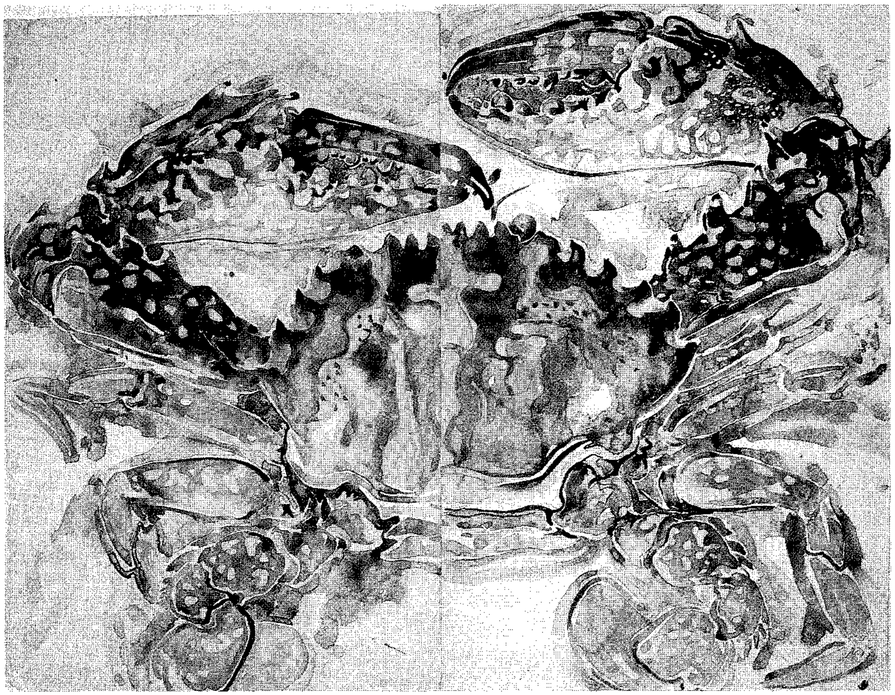
Art/Kay Larson

NATURAL MAN

"...Anderson chose a simple existence on Horn Island and peeled back its layers to present the chaos that swirls in its heart..."



CREATURE FEATURE: Crab, *one of the artist's still lifes from 1949.*

Walter Anderson WAS A SOUTHERN ROBINSON Crusoe, with the twist that he marooned himself voluntarily. From the late forties, after three years in mental hospitals, until his death in 1965, Anderson left his footprints in the sand of a windblown spit called Horn Island, ten miles off the Mississippi Gulf Coast. Periodically leaving the mainland and his family behind, like a modern Thoreau returning to his cosmic pond, Anderson camped under his rowboat for weeks at a time, eating rice and peanut butter, sleeping in cold rains, and watching nature's brutal circus: the washed-up seahorses, snakes, ducks, grackles, catfish, crabs, gulls, moths, bullfrogs, and the like, many of them going into final convulsions in his hands.

His watercolors based on this natural bounty are steadily advancing his reputation. Notorious locally when he died, Anderson is making a posthumous stab at national prominence—some say as the South's greatest artist, a claim I can't disprove. Hence the show at Luise Ross Gallery that pairs him with Arthur Dove. They were not of the same generation—Dove was born in 1880, Anderson in 1903—and they didn't know each other; their differences are as instructive as their similarities. What they do share is a sympathy with the natural order that seems more than anything else a portrait of America in those decades.

Dove found his style after exposure to modernism in Europe in 1907. Anderson found his by turning *away* from his teachers—at Parsons and at the Pennsylvania Academy of the Fine Arts—and reaching inside himself. Dove learned to pare his art down to the luminosity and clarity emergent within the tiny universe of the page. Anderson, the conscious primitivist (like Gauguin and Van Gogh), chose a drastically simplified existence on Horn Island and peeled back its layers to present the chaos that swirls in its heart. His *Crab* (reproduced here) is like some Tantric divinity reaching out multiple arms from the mysterious deep. Look closer and the Tantric beast itself dissolves into little pictorial explosions, the crab doing its organic dance on the hot white beach of existence.

Anderson's still lifes are not still; they squirm like sand fleas on a carcass on a hot day. If Dove was the luminist-transcendentalist, Anderson (despite his Thoreau-style life) was in sympathy with Shiva, the creator-destroyer. He consciously set himself outside the art mainstream, partly for private psychic reasons and partly because he was drawn to universal myths, which emerge through underlying unities in observation. His Gauguinesque return to nature seems to have involved a semi-conscious or deliberately mystic alignment with the cycles of life and death. His journals, which have been gathered into *The Horn Island Logs of Walter Inglis Anderson* (University Press of Mississippi), are powerfully observed portraits of animals, most of them dead or dying—a parade of carnage on the shore. He painted them as near-hallucinatory. In a good warm sun, it's possible to smell the sea in them and to reconstruct the raw oceanic pulse beating within.

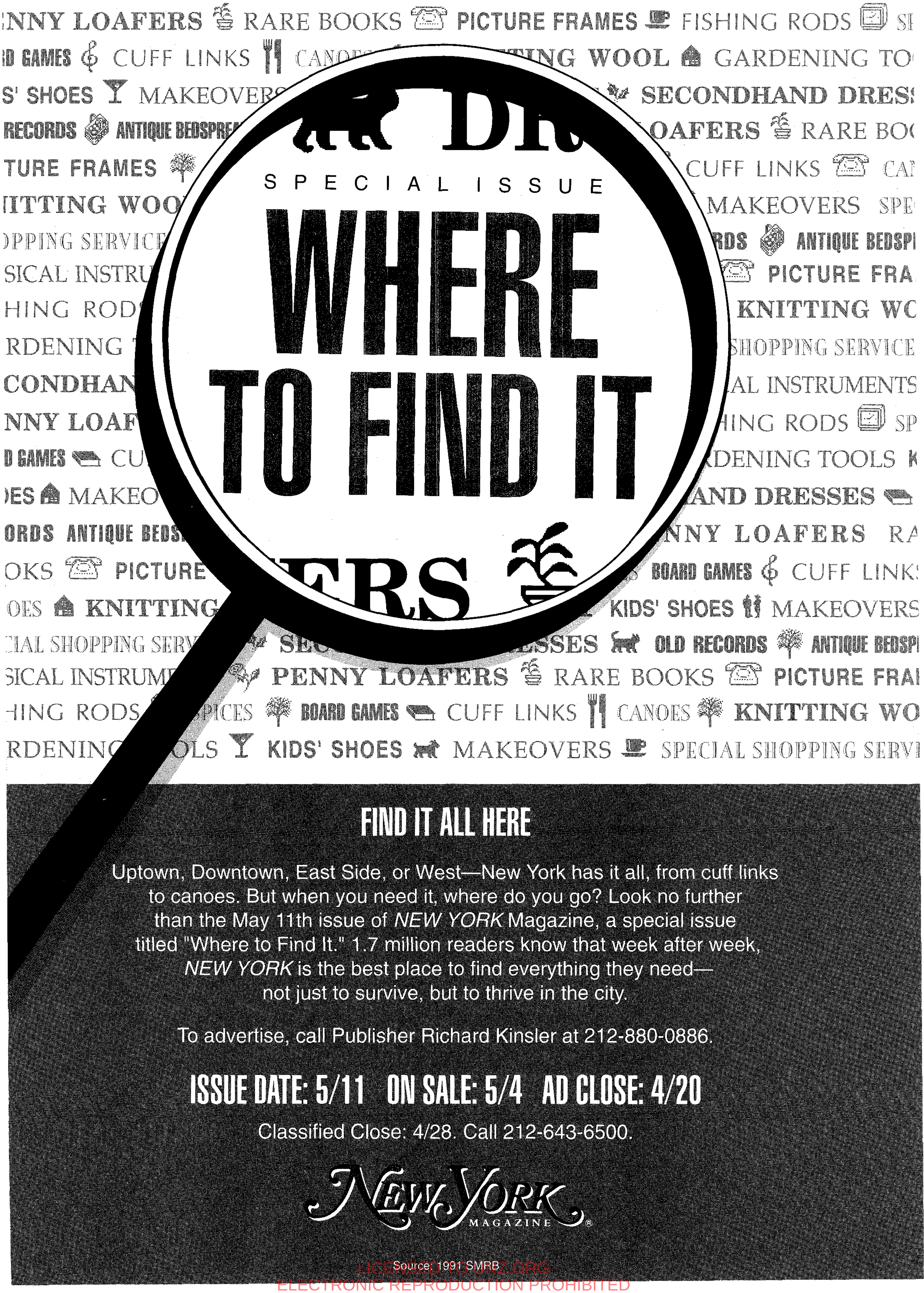
On a trip to France in 1928, Anderson discovered the movement founded by Gurdjieff. The evidence isn't clear, but the goals of passionate sublimation of the will and refocusing the self's energies must have had some influence. You have to guess what was in his mind, but it must have been intense. In the journals, he devised a "Pelican dictionary of common terms" that translated bird sounds—"Arr h-h-h-"—into language. He noted that his island was usually accessible only to "celestial beings," but, he admitted, "Providence made an exception in my case."

Anderson was not a naïf, though he acted like one. With his brothers, he owned Shearwater Pottery, which has had an impact, especially in Japan, and is still producing. A new museum of his work opened in Mississippi last May. He is poised for oncoming glory, which he deserves. Where is the movie?

As for his art, I would put him temperamentally closer to Burchfield than to Dove, yet he's so thoroughly himself that either comparison seems silly. This is sophisticated picture-making, but its refusal of the mainstream has left Anderson a little adrift historically. Thoreau, after all, published for the masses. Anderson painted entirely for himself.

He also wrote with natural grace: "The bird flies and in that fraction of a second/man and bird are real.../And he, man, exists and he is almost as/wonderful as the thing he sees." Almost. (50 West 57th Street; through April 30.) ■

Photograph courtesy of the Luise Ross Gallery.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DANIEL IN THE LION'S DEN

"...Few would deny that the Chicago Symphony responded positively to Daniel Barenboim and performed at its highest level..."

"CHICAGO IS AN UNSENTIMENTAL CITY, MERciless to weak musicians. It will make or break Daniel Barenboim's long-term prospects as an international conductor." So speculates British critic Norman Lebrecht in his provocative new book *The Maestro Myth,* a devastatingly frank study of conductors past and present, their careers, characters, and astonishing uses of power. Lebrecht also seems to know something about Chicago.

Whatever Barenboim's ultimate fate in the Windy City, the unfolding of it is unlikely to be boring—there have been few dull moments during the **Chicago Symphony**'s 101-year history. The second century opened last fall, when the new music director officially succeeded Georg Solti amid a distinctly unwelcoming atmosphere. A strong anti-Barenboim movement formed early in the selection process, and when the appointment was announced, dark suspicions were voiced that the outcome had been coolly manipulated by a small but powerful clique within the managerial structure—as it most surely was. When that all-important, image-making music director is chosen, why should orchestral politics be played differently in Chicago from anywhere else? "It was cronyism, nepotism, and clout that brought Barenboim to the world-class CSO," growled *Sun-Times* critic Robert C. Marsh, who grudgingly held out this much hope for the new man in charge of Chicago's pride and joy: "If he's smart, he has worlds to conquer. That future is in his own hands."

Those hands were recently lifted in Carnegie Hall as the Chicago Symphony performed in New York for the first time with Barenboim as music director. I could hear only the opening concert, a prudently chosen program containing no surprises: three standard works from the classical-romantic German repertory that has long defined the basic musical orientation of both the orchestra and its new conductor. Barenboim appeared in his familiar capacity of pianist and conductor playing Mozart's Concerto in G, K. 453, and the orchestral showpiece was Strauss's tone poem *Ein Heldenleben,* a work with continual Chicago associations ever since Theodore Thomas, the orchestra's founder, led the American premiere in 1900. The evening began on an appropriate note of solemn festivity with Beethoven's *Leonore* No. 3 Overture.

If disagreements arose about the musical quality of the occasion, they centered mainly on arguable matters of taste. Purists who insist that only a tangy fortepiano and original instruments will do for Mozart might not have cared for the sleek, rich sound of the reduced orchestra or the seductively purling tone of Barenboim's modern grand; others reveled in the sheer beauty of it all and the musicians' refined point-making. Strauss's fulsome paean to himself may have been a bit too self-regarding and dangerously overextended, but the instrumental execution, individually and collectively, was as glorious and viscerally exciting as the composer must have intended. No one could possibly predict Barenboim's future in Chicago on the basis of this one concert, but few in the audience would deny that a great orchestra responded positively to the man on the podium and performed at its highest level.

STRAUSS TEST: *The conductor at Carnegie Hall.*

What may be making some Chicago Symphony observers uneasy is the fear that a century-long pattern set by the previous eight music directors might not be broken: extended periods of relative calm and prosperity under one conductor followed by times of trouble under another. However one cares to judge his musical accomplishments, Solti presided over the orchestra for 22 years and brought it great prestige and good fortune despite occasional tense moments. Those with longer memories like to recall the equally productive tenures of Frederick Stock (1905–1942) and Fritz Reiner (1952–1963), and compare them to the less happy incumbencies of Désiré Defauw (1943–1947), Artur Rodzinski (1947–1948), Rafael Kubelik (1950–1953), and Jean Martinon (1963–1968). Fortunately, it is now possible to trace and test the veracity of this evolution by listening to an extraordinary set of twelve compact discs produced by the orchestra to mark its 1990 centenary.

Of the 49 performances, 34 are taken from broadcast tapes that have never been available until now. Every music director of the Chicago Symphony is represented—except Theodore Thomas, who did not record—as well as guest conductors closely associated with the orchestra over the years: Claudio Abbado, Carlo Maria Giulini, Morton Gould, Istvan Kertesz, Erich Leinsdorf, James Levine, Pierre Monteux, Seiji Ozawa, and Leonard Slatkin. The choice of repertory is without exception imaginative and revelatory. Clearly these diverse conductors cannot please every taste, but not one performance here is without some kind of musical or historical value. The set opens with Mendelssohn's *Wedding March* led by Stock in 1916 (the first recording of a major American symphony orchestra) and ends with Solti's 1987 broadcast of Ravel's second *Daphnis et Chloé* Suite—more than fourteen hours of music that will probably leave most listeners wanting more.

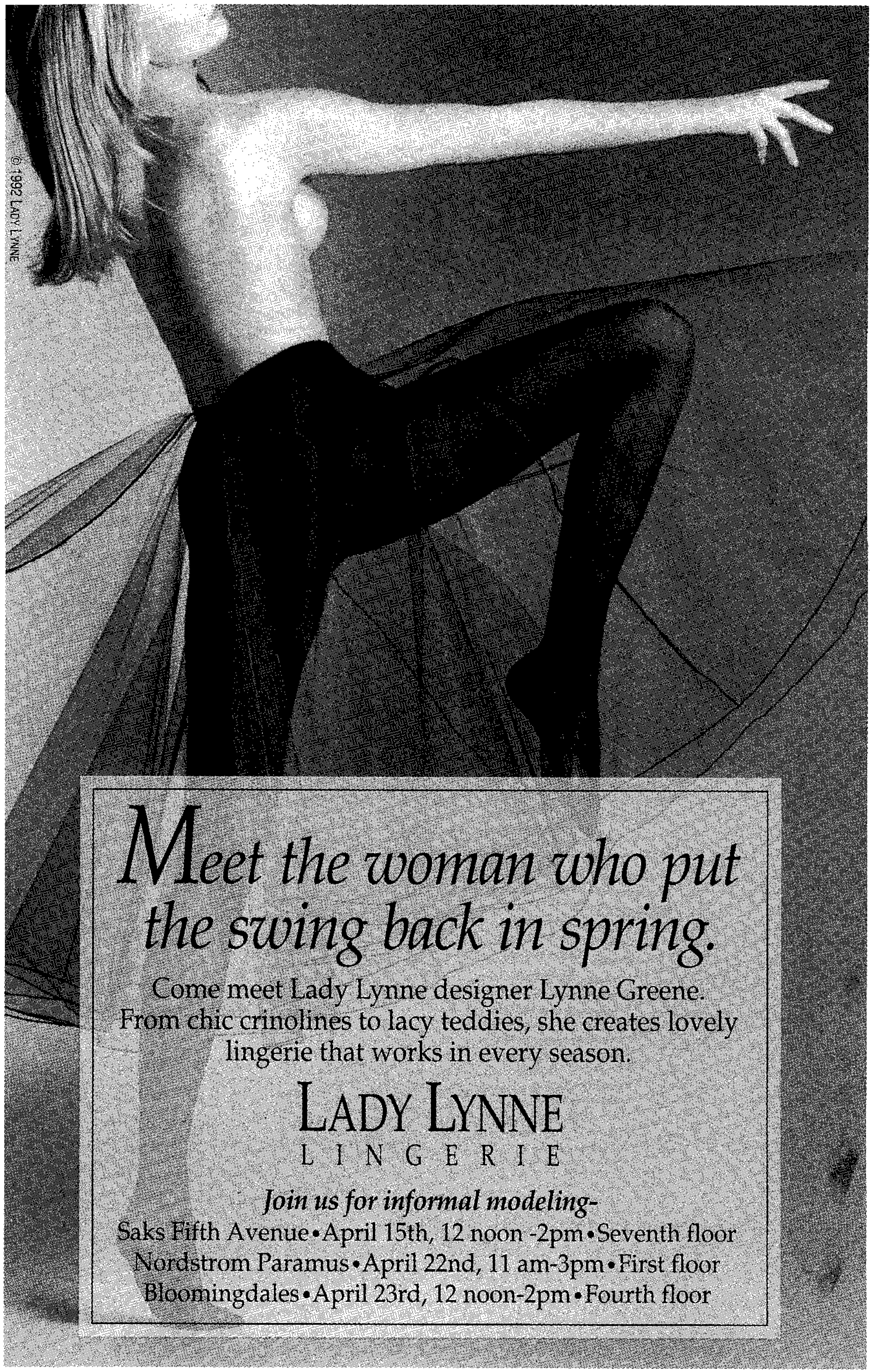
The discs devoted to Stock and Defauw

Photograph by Steve J. Sherman.

show that the Chicago Symphony's instrumental excellence is nothing new, even if these conductors' sensible interpretations are not exactly electrifying. For some that are, try Bartók's *Miraculous Mandarin* Suite (Kertesz), Prokofiev's Fifth Symphony (Reiner), Kodaly's *Psalmus Hungaricus* (Solti), Roussel's Third Symphony (Kubelik), Mahler's Tenth (Martinon), or an edge-of-the-ledge reading of Shostakovich's Tenth Symphony under Leopold Stokowski—an infrequent visitor to Chicago, but this thrilling performance was too good to leave out. So was Beethoven's *Emperor* Concerto, played on December 5, 1940, with courtly grandeur by Josef Hoffmann, a legendary pianist who left too few recordings. Part I of Mahler's massive Eighth Symphony led by young James Levine, Abbado conducting the Coronation Scene from *Boris Godunov,* Benny Goodman playing *Chicago,* works by the orchestra's composers in residence, Shulamit Ran and John Corigliano—one treasure after another. The set costs $175 plus a $5 shipping fee and may be ordered (by check, Visa, or MasterCard) from the Chicago Symphony Orchestra, Fulfillment Center, 847 West Jackson Boulevard, Chicago, Illinois 60607.

THERE IS STILL TIME TO CATCH **Billy Budd** at the Metropolitan Opera, one of the company's superior achievements and performed with consistent distinction ever since it was first seen, in 1978. The Met had a director of productions back then—the late John Dexter, who staged Britten's wrenchingly compassionate ethical tragedy—and it is high time the post was reinstated. Very little at the Met in recent years has combined music, drama, and spectacle so sensitively or to better effect. Dexter's direction, re-created by Bruce Donnell, retains its hard edge, and William Dudley's shipboard set—that floating fragment of earth, the HMS *Indomitable,* hovering somewhere in black infinity—is a powerful visual image.

Thomas Hampson is the current Billy. His warm, smoothly textured baritone fits the role perfectly, and he sings the music with great elegance, although I find his manner rather stagy and too knowing for this guileless innocent. James Morris returns to his first big Met success, John Claggart, and is once again magnificent—that silky bass and understated demeanor both mask the Master-at-Arms's cruel depravity and communicate its evil with frightening precision. Tight-lipped and tense, Graham Clark makes Captain Vere's moral dilemma very real, and the large all-male cast has no weak links. Charles Mackerras conducts, discovering fascinating strains of Mahlerian lyricism and instrumental richness in the score, qualities that are seldom exposed quite so expressively. The Met season ends on a very high note. ▬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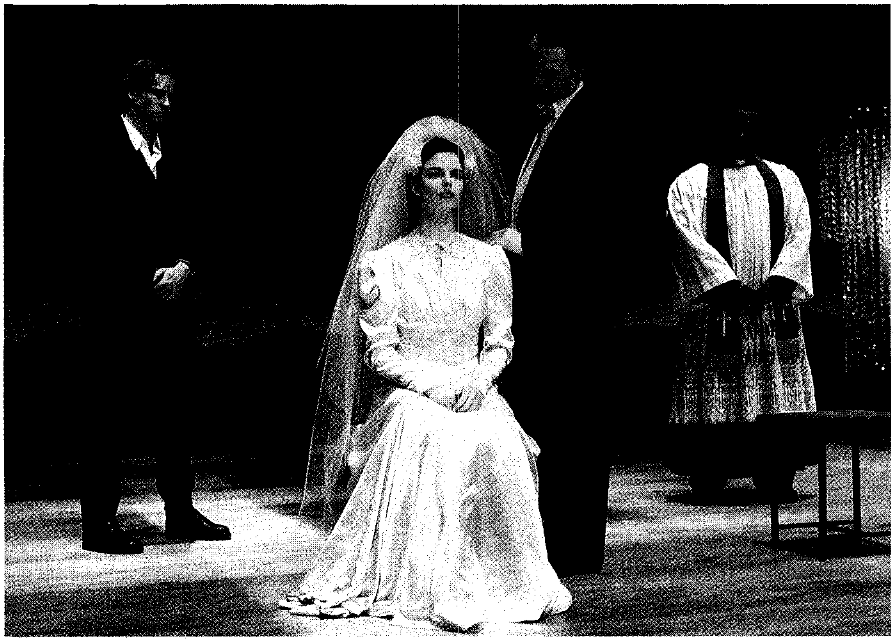
THE CHARNEL HOUSE OF PARMA

"... .Both the passion and the poetry are replaced by crazy gimmicks and terrible performances in *'Tis Pity She's a Whore. . .*"


FOR *PITY'S* SAKE: *Kilmer, Tripplehorn, Jared Harris, and Wendell Pierce.*

AT THE PUBLIC THEATER, JOANNE AKALAITIS has moved John Ford's **'Tis Pity She's a Whore**—a tragedy of incest, intrigue, and revenge in Parma—three centuries forward to *Il Duce*'s Italy of 1930. Ford begins with Bonaventure, an old, wise, kind, but firm friar—the moral center of the play—advising Giovanni, his brilliant but hotheaded young friend and former student, against an incestuous passion for Annabella, his innocent sister. The youth is a neo-Platonist perverting that school's Christian-tinged Platonism into a casuistic justification of guilty desire. The confessor uses every possible persuasion, even suggesting the less sinful alternative of some other affair. When all else fails, he proposes a week's regimen of penance and prayer; Giovanni promises to try.

John Conklin has designed a gaudily surrealist backdrop incorporating elements of Salvador Dalí, Yves Tanguy, and Max Ernst. Stage left, there is a solid, irregular scarlet wall; stage right, a segment of a white colonnade that can be angled diagonally across the stage. In short, Giorgio de Chirico territory. In a program note, JoAnne Akalaitis blithers on about "Italy in the early 1930s, when Futurism in the art world and Fascism in the political world attempted to revitalize the country. . . ."

Neither de Chirico's *pittura metafisica* nor the Surrealists quoted in the décor had anything to do with Futurism—dead, in any case, by 1915. Its father, Marinetti, did indeed become a Fascist, but he was neither a painter nor a serious writer; and by Mussolini's heyday there was no more Futurism anywhere. And neither Futurism nor Fascism has any bearing on Ford's Renaissance world picture. But Fascism suits Ms. A.'s feminism and political correctness ("those so young, especially the woman, caught in a cascade of horrifying events"), though the play is about incest and other passions in a Parma gone lawless, not the oppression of women. And Giovanni loves Annabella, his woman to be killed with kindness; he wouldn't scrawl CUNT, in huge letters made of her blood, over her bed of love and death.

Right off, though, Ms. A. gives us not an old friar but an angry young priest, played by a black actor—in an Italy about to conquer Ethiopia! This priest has just finished shooting some baskets with Giovanni in a country where the only game is soccer. He yells at Giovanni, even lays rough hands on him, and acts tough throughout. He is a *man,* you see. And Giovanni, in 1930, wears an Armani outfit and the exact hairstyle of Armani's favorite male model.

Atop the de Chirico arcade, a peculiar place to hang out on, Annabella and Putana, her "tutress," are watching. Putana is written as an elderly duenna whose moral laxity helps Annabella sin with her brother. The girl here looks like a starlet from an old Hollywood movie; Putana, like her comic coeval, in silly hairdo, bobby socks, and Mary Janes. These girl chums will, throughout, giggle, shriek, and jump up and down, as opposed to the male characters, who scowl, shout, but only rarely jump up and down.

In zooms the burlesque comedy team of Bergetto and Poggio on a motorcycle (a tribute to Marinetti), which they promptly smash offstage (though Marinetti would not have condoned such lèse-machinery). Bergetto, one of Annabella's suitors, is an oafish young burgher in Ford; Poggio, his servant. They are meant as comic relief, but Ms. A., whose sense of humor is even poorer than Ford's, turns them into a comic vaudeville song-and-dance team. Bergetto is white, Poggio (mispronounced "Po' Joe") black; they wear farcical clothes and carry on accordingly. Bergetto's rich uncle is played by a black, highly appropriate to Fascist Italy. Grimaldi, a Roman nobleman and another of Annabella's suitors, is turned into a Fascist officer; played by a flabby, mush-mouthed actor, he is a most unlikely Blackshirt. Soranzo, the third suitor, is enacted by a pasty-faced British-trained actor who makes up for his lack of talent with two separate speech defects.

Ms. A. doesn't even understand what she reads. Richardetto, in Ford, is a wronged husband, to be sure, but also a thorough scoundrel and coward who uses any means—poison or his innocent niece, Philotis—to wreak sneaky and excessive vengeance. Akalaitis has an inept and pompous thespian act him as a heroic figure, and she makes the Bergetto-Philotis travesty of a love affair into a heartfelt romance, which defies the text and undercuts the impact of the central relationship. And she casts Erick Avari, the only actor capable of doing justice to Ford's poetry—and of being in such a play at all—as Soranzo's Machiavellian servant Vasques. Avari speaks and acts circles around the rest and so turns the murderous Vasques,

Photograph by Martha Swope.

preposterously, into the protagonist.

I cannot here begin to record the aberrations of a director who pitches anything that occurs to her pell-mell into the pot; but let me stress that both the passion and the poetry are replaced by crazy gimmicks and terrible performances. Hartley Coleridge rightly pronounced the language of the play "as clear as the stars on a frosty night," and T. S. Eliot commended Ford on that "distinct personal rhythm in blank verse which could be no one's but his own." Such considerations do not enter Ms. A.'s head, so Jeanne Tripplehorn's attractive Annabella warbles semi-audible prose, while Val Kilmer's handsome Giovanni mouths barely felt verse. At least the title should have been changed to *'Tis Pity She's a Horror.*

JON ROBIN BAITZ'S ASTONISHING CAREER seems to be going backward. *The Film Society* dazzled us, *The Substance of Fire* burned brightly but fitfully, and now **The End of the Day** extinguishes itself as it goes along.

Graydon Massey, the expatriate scion of a prominent English family, ends up in Southern California, married into and divorced out of a rich Jewish family. He has switched from psychiatry to oncology, from fancy private practice to toil at a charity clinic. Here he is beleaguered by his criminal ex-father-in-law, who wants him to return to his daughter or cough up a hefty sum of money; his ex-wife, who wants him to hand over a priceless painting owned by his mother; an importunate AIDS patient adept at moral blackmail; the female head of the clinic threatening dismissal; and a suddenly materializing English medical-school friend now involved in dubious filmmaking and large-scale drug-running, who wants to enlist him in his operations. Noncompliance with any of the above spells certain death.

Desperate, Gray returns to London, only to be up against similar hurdles with his insufferably snobbish and matriarchal mother; his leering uncle, who is now her lover; an exasperating upper-crust hoyden he is promised to in marriage; and the family's shady shipping-line acquisitions he is likely to be sucked into. His father (enacted by Gray himself) appears to him in a dream, along with his own boyhood self, only to remind him of the lovelessness that has always been his lot.

Upon Gray's return to California, the varieties of offal that have been hitting the fan manage, by some monstrous centripetality, to come together. The greatly gifted Baitz once again has second-act trouble, but there is also worse: lack of a consistent tone. He can't make up his mind whether he's writing social satire (even the characters' names constitute rude allusions to living people), absurdist comedy, or a lacerating elegy for the world's lost honor. His fierceness and his farce,

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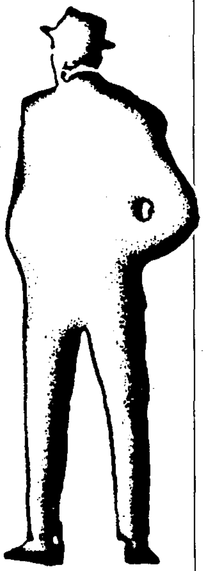

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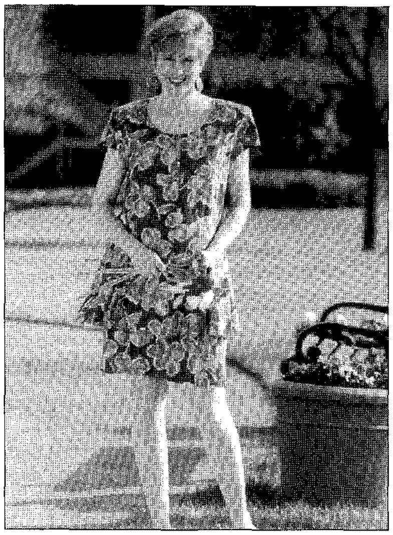

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his flipness and his laments keep getting in one another's way, the tripping witticisms tripped up by potholes of sentiment. And the play's two big, serious elements (as well as some lesser ones) refuse to make sense: Why did Gray choose a life of abnegation, and whence his strong feelings for one—and only one—patient, the sleazy operator dying of AIDS?

With all actors but the hero playing complementary characters in contrasted but comparable societies, some, like Nancy Marchand and Jean Smart, score in both contexts; others, like Philip Kerr, Paul Sparer, and John Benjamin Hickey, only in one. In the lead, Roger Rees—like, to some extent, everyone—puts the right thing on much too thick but has powerful moments; John Arnone's scenery and Jess Goldstein's costumes exaggerate; and the talented Mark Lamos, less secure in New York than at his home base in Hartford, overdirects into restless frenzy. But the big mystery is why does a 30-year-old playwright write with the cynical disillusionment of someone twice his age? Precocious talent is one thing; precocious misanthropy quite another.

DO YOU REMEMBER *Ain't Misbehavin'*? IT was small, expertly put together out of first-rate material, and had breathtaking variety. The best way to describe **Five Guys Named Moe** is to say that it is none of the foregoing. Conceived by the British Clarke Peters and directed and choreographed by the American Charles Augins, this is a black revue based, supposedly, on the songs of Louis Jordan. Yet only 9 out of 22 songs are even partly by Jordan, and those 9 are really no better than the others. Jordan's biggest hit was "Is You Is or Is You Ain't My Baby," which should give you some idea of what sort of talent we are saddled with here.

Jerry Dixon, Doug Eskew, Milton Craig Nealy, Kevin Ramsey, Jeffrey D. Sams, and Glenn Turner give their likable, highly skilled best to this stuff, which falls somewhere between amiable simplemindedness and shopworn competence. The semblance of a story line is especially pathetic: A lovelorn youth is advised about life and love by five oddly assorted Moes who emerge from thin air. Cameron Mackintosh, the producer, stumbled on this at a small London spot and had it blown up to West End, and now Broadway, dimensions. Although slick enough, all it manages is a hotel-rooftop look where a smoky-cellar one would have served better. But Mackintosh's marketing genius blazes on undimmed. He acquired the space next to the show, converted it into one dive named Moe's, and contrived to make most of the audience enter the theater through that joint. Then he made the show's intermission extra long. Get it? ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

RUNAROUND SIOUX

THIS SHOP HAS AMERICAN-INDIAN JEWELRY and is offering 20 percent and more off necklaces, bracelets, buckles, and rings made by Navaho, Hopi, and Zuni craftsmen, including Zuni needlepoint pin/pendant, was $169, now $130; silver-and-turquoise Navaho squash-blossom necklace, was $985, now $775; silver-and-turquoise Navaho ring, was $7.50, now $5; Navaho turquoise-cabochon hand-stamped concha belt, was $395, now $320. Also, sculptures, paintings, pottery, and Southwest-inspired items are 20 percent off, including a Zuni painting by Duane Dishta, was $1,850, now $1,450; and jumbo ceremonial shields from the Sioux with wool and pheasant feathers, were $195, now $155. A.E., Disc., M.C., V., checks accepted; all sales final. *The Silver Man, 423 Chestnut Ridge Rd., Woodcliff Lake, N.J. (201-391-4440 or 800-622-0442). By car: Take the Garden State Parkway to Exit 171, turn left to light, make right turn at light, go 100 yds. past the Sunoco station, turn left into large parking area; the Silver Man is in a barnlike, red-frame building. 9:30 a.m.–5:30 p.m.; through 5/10.*

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A Complete Entertainment Guide for Seven Days Beginning

APRIL 15

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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2. ESSEX—Grand St. at Essex St. (982-4455). *White Men Can't Jump*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Roadside Prophets*. #2—*Mediterraneo*. #3—*Mississippi Masala*. #4—*Edward II*. #5—*Proof*. #6—*Where Angels Fear to Tread*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—"A Week With Chantal Akerman." 4/13–14: *News From Home*; *Je Tu Il Elle*. 4/15–16: *The Eighties*; *Les Rendez-Vous D'Anna*. Opening 4/17: *Window Shopping*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Cutting Edge*. #2—*Fried Green Tomatoes*. Opening 4/17: *The Babe*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 4/15–28: *Liquid Dreams*; *Bruce's Diet*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Basic Instinct*. #2—*Ferngully: The Last Rainforest*. #3—*My Cousin Vinny*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/15: *Kamikaze '89* (1982); *Nosferatu the Vampire* (1979). 4/16: *North by Northwest* (1959); *I Confess* (1952). 4/17–18: *The Philadelphia Story* (1940); *Bringing Up Baby* (1938). 4/19: *Stolen Kisses* (1968); *The Man Who Loved Women* (1977). 4/20: *Diabologue* (1955); *Panique* (1946). 4/21: *Zelig* (1983); *A Midsummer Night's Sex Comedy* (1982).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Complex World*. #2—*Thunderheart*. #3—*Deep Cover*. #4—*Shadows and Fog*. #5—*The Mambo Kings*. #6—*Wayne's World*. #7—*The Power of One*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast*. #2—*Straight Talk*. #3—*Newsies*. #4—*Sleepwalkers*. #5—*Sleepwalkers*. #6—*Othello*. #7—*Daughters of the Dust*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *All Sick & Twisted Festival of Animation*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*White Men Can't Jump*. #2—*Beethoven*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Voyager*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Double Life of Véronique*. #2—*Europa, Europa*. #3—*American Dream*. #4—*In the Shadow of the Stars*; *Restless Conscience*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Prince of Tides*. #2—*Basic Instinct*. #3—*The Lawnmower Man*. #4—*JFK*. #5—*Basic Instinct*. #6—*Bugsy*. Opening 4/17: *Brain Donors*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*My Cousin Vinny*. #2—*My Cousin Vinny*. #3—*The Cutting Edge*. #4—*Deep Cover*. #5—*Beethoven*. #6—*Sleepwalkers*. #7—*Thunderheart*. #8—*Ferngully: The Last Rainforest*. #9—*The Player*. Opening 4/17: *The Babe*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*White Men Can't Jump*. #2—*White Men Can't Jump*. #3—*Newsies*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Rock-A-Doodle*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *White Men Can't Jump*. Opening 4/17: *The Babe*.

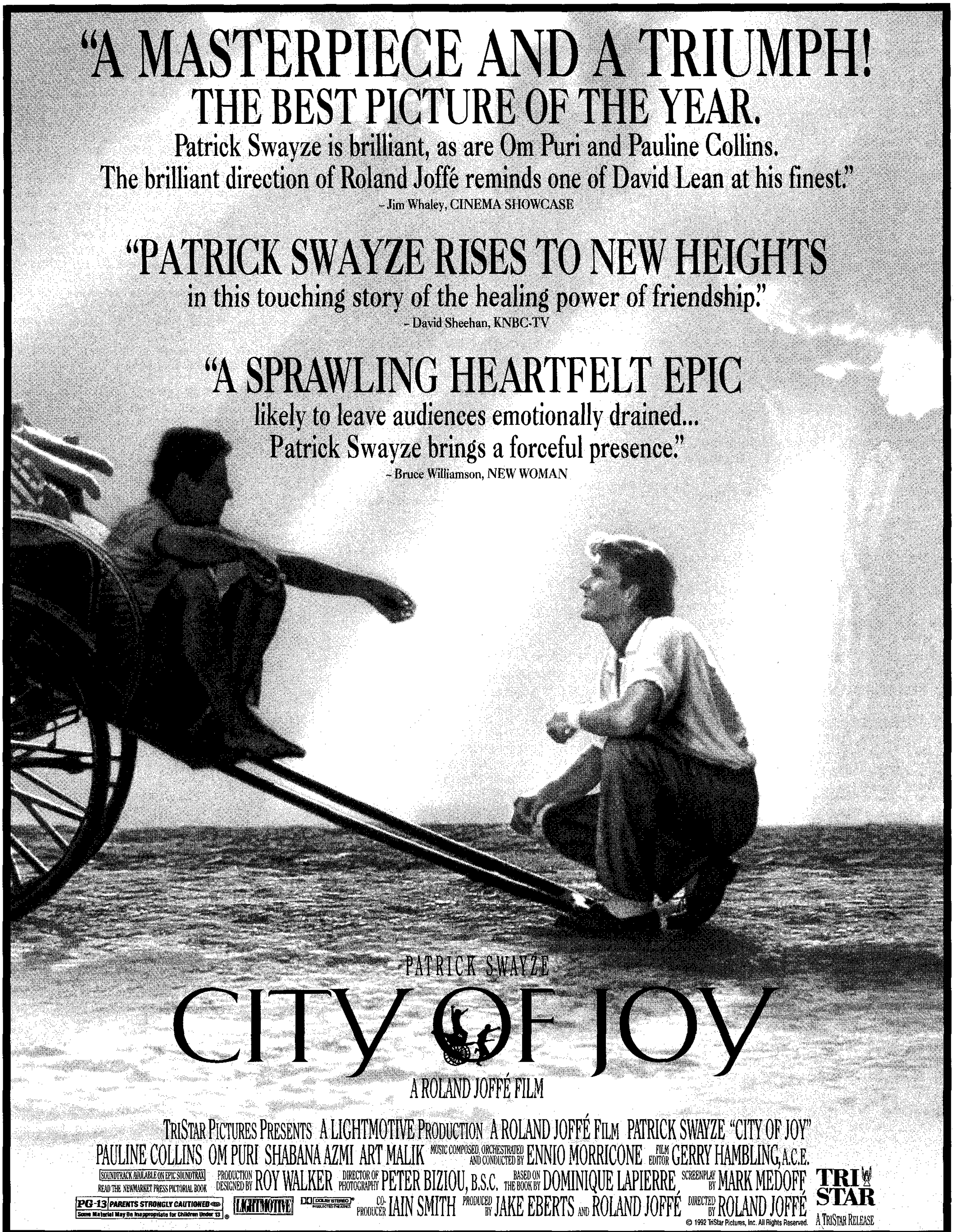
24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Wayne's World*. #2—*Sleepwalkers*. #3—*Basic Instinct*. Opening 4/17: *Brain Donors*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *My Cousin Vinny*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Newsies*. #2—*The Cutting Edge*. #3—*Straight Talk*. #4—*Beethoven*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Ferngully: The Last Rainforest*. #2—*Beethoven*. Opening 4/17: *The Babe*.



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MOVIES

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Sleepwalkers.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*White Men Can't Jump.* #2—*Basic Instinct.* #3—Through 4/16: *My Cousin Vinny.* Opening 4/17: *Deep Cover.* #4—*Basic Instinct.* #5—*My Cousin Vinny.* #6—*The Lawnmower Man.* #7—*The Power of One.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Newsies.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Wayne's World.* Opening 4/17: *Brain Donors.* **EMBASSY 3**—*Straight Talk.* **EMBASSY 4**—*Ladybugs.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Edward II.* #2—*The Cutting Edge.* #3—*Beethoven.* #4—*Rock-A-Doodle; JFK.* #5—*Ferngully: The Last Rainforest.* #6—*The Prince of Tides.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *City of Joy.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Bugsy.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*Under Suspicion.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Straight Talk.* #2—*Newsies.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Casablanca.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Othello.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *The Lawnmower Man.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Deep Cover.* #2—*White Men Can't Jump.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*The Power of One.* Opening 4/17: *The Babe.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Mambo Kings.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty and the Beast.* **CINEMA II**—*Lovers.* **CINEMA THIRD AVE.**—*Hear My Song.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Thunderheart.* #2—*Sleepwalkers.* #3—*Sleepwalkers; Rock-A-Doodle.* #4—*Beethoven.* #5—*Ferngully: The Last Rainforest.* #6—*The Cutting Edge.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*JFK.* #2—*Basic Instinct.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Mambo Kings.* #2—*Wayne's World.* Opening 4/17: *Brain Donors.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Shadows and Fog.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Ladybugs.* Opening 4/17: *Brain Donors.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Newsies.* #2—*Straight Talk.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Rock-A-Doodle; The Power of One.* #2—*Ferngully: The Last Rainforest.* #3—*Basic Instinct.* #4—*The Cutting Edge.* #5—*The Mambo Kings.* #6—*Thunderheart.* #7—*Sleepwalkers.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*White Men Can't Jump.* #2—*Beethoven.* Opening 4/17: *The Babe.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Shadows and Fog.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Beethoven.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Raise the Red Lantern.* #2—*Delicatessen.* #3—*Toto le Heros.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes.* Opening 4/17: *The Babe.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Newsies.* #2—*Thunderheart.* #3—*Wayne's World.* #4—*Basic Instinct.* #5—*Sleepwalkers.* #6—*The Power of One.* Opening 4/17: *Brain Donors.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Ferngully: The Last Rainforest.* #2—*My Cousin Vinny.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*White Men Can't Jump.* #2—*Deep Cover.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*White Men Can't Jump.* #2—*Sleepwalkers.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/4–19: "Borders and Barrios: The Chicano in Hollywood Film, 1908–1987." 4/18: *The Salt of the Earth* (1954), dir. Herbert Biberman; *Trial MGM* (1955), dir. Mark Robinson. 4/19: *Boulevard Nights* (1979), dir. Michael Pressman; *Born in East L.A.* (1987), dir. Richard "Cheech" Marin.

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 4/17, 18: Essential Cinema: Dovzhenko. 4/17: "Honoring the Work of Cecile Starr." 4/18: "Happy Birthday to Francis Lee." 4/18:"Swedish Avantegarde Films, 1924–90." 4/18: Essential Cinema: Carl Th. Dreyer.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 4/5–5/10: "Isreali Women Direct." Featuring eleven narrative and documentary films by Isreali women introduced by filmmakers or scholars in the field.

D'ARC THEATRE—Theatre Row Theatre, 424 West 42nd St. (255-1035).$10; $5 for students and seniors. 4/13, 18, 19: An AIDS benefit showcase of new film and theater. Includes a performance of *The List*, a comedy written, directed and performed by the Yale School of Drama, two short animated films and one dramatic film directed by recent alumni of NYU's graduate film program.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 4/17–19: "Asian Cinevision presents Videoscape: An Asian American Video Showcase." 4/17 at 7: *I'm on a Mission From Buddha* (1990), dir. Deborah Gee; *Lotusland* (1990), dir. Walt Lee. 4/18 at 5: *It's Up to You* (1991), dir. Janice Diane Tanaka; *The Sound of Pleasue* (1990), dir. Edward Wong; *En Ryo Identity* (1990), dir. Paul Mayeda Berges. 4/18 at 6:30: *Half-Ass* (1989), dir. Victor W. Huey; *The Concept of a Cricle* (1991), dir. Akihiko Uchida; *Bolo! Bolo!* (1991), dir. Gita Saxena and Ian Rashid. 4/18 at 8: *The Blank Point* (1991), dir. Wang Xiao-Yen and Andy Martin. 4/19 at 4:30: *Remember* (1991), dir. Anna J. Seeto; *(Un)Named* (1991), dir. Madhavi Rangachar; *Through the Milky Way* (1992), dir. Yun-Ah Hong; *History and Memory* (1991), dir. Rea Tajiri. 4/19 at 6: *Chinatown '91* (1991), dir. Alex Chih-I Chiang; *Homebase: A Chinatown Called Heinlenville* (1991), dir. Jessica Yu; *Sin City Diary* (1992), dir. Rachel Rivera. 4/19 at 7:30: *Dream of Oriental Moon* (1990), dir. Akira Banchi; *Kalapana May 4* (1990), dir. Puhipau and Joan Lander; *The Winged Cage* (1990), dir. Fu-Ding Cheng.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "The Impeccable Gregory Peck." 4/13: *Cape Fear* (1962), dir. J. Lee Thompson. 4/13: *To Kill a Mockingbird* (1962), dir. Robert Mulligan. 4/14, 15: *Gentleman's Agreement* (1947), dir. Elia Kazan. 4/14, 15: *The Gunfighter* (1950), dir. Henry King. 4/16, 17: *Spellbound* (1945), dir. Alfred Hithcock. 4/16, 17: *Yellow Sky* (1948), dir. William A. Wellman. 4/20, 21, 22: *Duel in the Sun* (1946), dir. King Vidor. 4/20, 21: *The Macombers Affair* (1947), dir. Zoltan Korda. 4/19: *On the Beach* (1959), dir. Stanley Kramer. New York Premiere—4/17, 18, 20: *The Branches of the Tree* (1990), dir. Satyajit Ray. Special April Programs—4/10–16: *The Hours and Times* (1991), dir. Christopher Münch.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 4/22: *Let's Make Love* (1960), dir. George Cukor; *On a Clear Day You Can See Forever* (1970), dir. Vincente Minnelli.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 4/14–18: "The Arms and Armor collection." 4/21–25: "The Art and Culture of Ancient Egypt." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through April: "The Movies: When Levitt Was a Young Fan." Tues.–Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 4/10–24: "Life Could Be Better: The Films of Mike Leigh." 4/14, 20: *Life Is Sweet* (1990); *The Kiss of Death* (1977). 4/16: *Four Days in July* (1984); *Old Chums* (1975); *Home Sweet Home* (1982). 4/17: *The Permissive Society* (1975); *Abigail's Party* (1977). 4/18: *The Birth F.A. Cup Final Goalie* (1975); *Grown-Ups* (1980). 4/18: *Bleak Moments* (1971). 4/19: *The Short and Curlies* (1987); *High Hopes* (1988); *Probation* (1985); *Who's Who* (1978). 4/20: *Afternoon* (1975); *Hard Labour* (1973). 4/21: *Light Snack* (1975); *Nuts in May* (1976); *Old Chums* (1975); *Home Sweet Home* (1982). 4/16: What's Happening? *The Finiteness of Freedom* (1991). "From the Archives." 4/18, 19: *The Ten Commandments* (1923), dir. Cecil B. DeMille.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 4/10–23: *High Heels* (1991), dir. Pedro Almodovar. Cinema #2: 4/10–16: *35 Up* (1991), dir. Michael Apted. 4/17–4/22: *At Play in the Fields of the Lord* (1991), dir. Peter Mattiessen.

For movie showtimes
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MOVIES

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 3/3–4/28: "A World of Silents: International Silent Cinema." 4/21: *A Page of Madness* (1926), dir. Teinosuke Kinugasa. "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 4/16: *Crow Dogs* (1976). "Meet the Maker: Animation/Image Processing." 4/16: Kathy High will present *I Need Your Full Cooperation* and *Underexposed: The Temple of of the Fetus* (A work in progress).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/10–5/28: "April in Paris: The Films of François Truffaut." 4/10–16: *Mississippi Mermaid* (1969). 4/17–19, 21–23: *The Bride Wore Black* (1967); *The Story of Adele H.* (1975).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 3/7–4/18: "Women Directors Directing." 4/18: *Born in Flames* (1983), dir. Lizzie Borden.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 5/10: "Re-Mapping Culture(s): Film and the Media Arts."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Sleepwalkers.* #2—*White Men Can't Jump.* #3—*Deep Cover.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Basic Instinct.* #2—*Beethoven.* #3—*My Cousin Vinny.* #4—*White Men Can't Jump.* #5—*Ladybugs.* #6—*Rock-A-Doodle.* #7—*Sleepwalkers.* #8—*The Cutting Edge.* #9— *Thunderheart.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Sleepwalkers.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*Ferngully: The Last Rainforest.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *White Men Can't Jump; Sleepwalkers.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Basic Instinct.* #2—*Sleepwalkers.* #3—*White Men Can't Jump.* #4—*Rock-A-Doodle; Ladybugs.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*White Men Can't Jump.*#2—*Rock-A-Doodle; White Men Can't Jump.* #3—*Sleepwalkers.* #4—*The Cutting Edge.* #5—*Basic Instinct.* #6—*Beethoven.* #7—*Ferngully: The Last Rainforest.* #8—*Newsies.* #9—*Thunderheart.* #10—*Ladybugs.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Rock-A-Doodle; American Me.* #2—*Newsies.* #3—*White Men Can't Jump.* #4—*Sleepwalkers.* #5—*Sleepwalkers.* #6—*My Cousin Vinny.* #7—*Beauty and the Beast; Straight Talk.* #8—*The Lawnmower Man.* #9—*Basic Instinct.* #10—*Thunderheart.* #11—*Beethoven.* #12—*The Cutting Edge.* #13—*Ferngully: The Last Rainforest.* #14—*Ladybugs.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Beethoven.* #4—*Sleepwalkers.* #5—*Ferngully: The Last Rainforest.* #6—*Rock-A-Doodle; Sleepwalkers.* #7—*The Cutting Edge; Beauty and the Beast.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Straight Talk.* #2—*White Men Can't Jump.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Beethoven.* #2—*Basic Instinct.* #3—*My Cousin Vinny.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Ferngully: The Last Rainforest.* #4—*Beauty and the Beast; Thunderheart.* #5—*Beethoven.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*White Men Can't Jump.* #2—*Sleepwalkers.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*White Men Can't Jump.* #2—*Lady*

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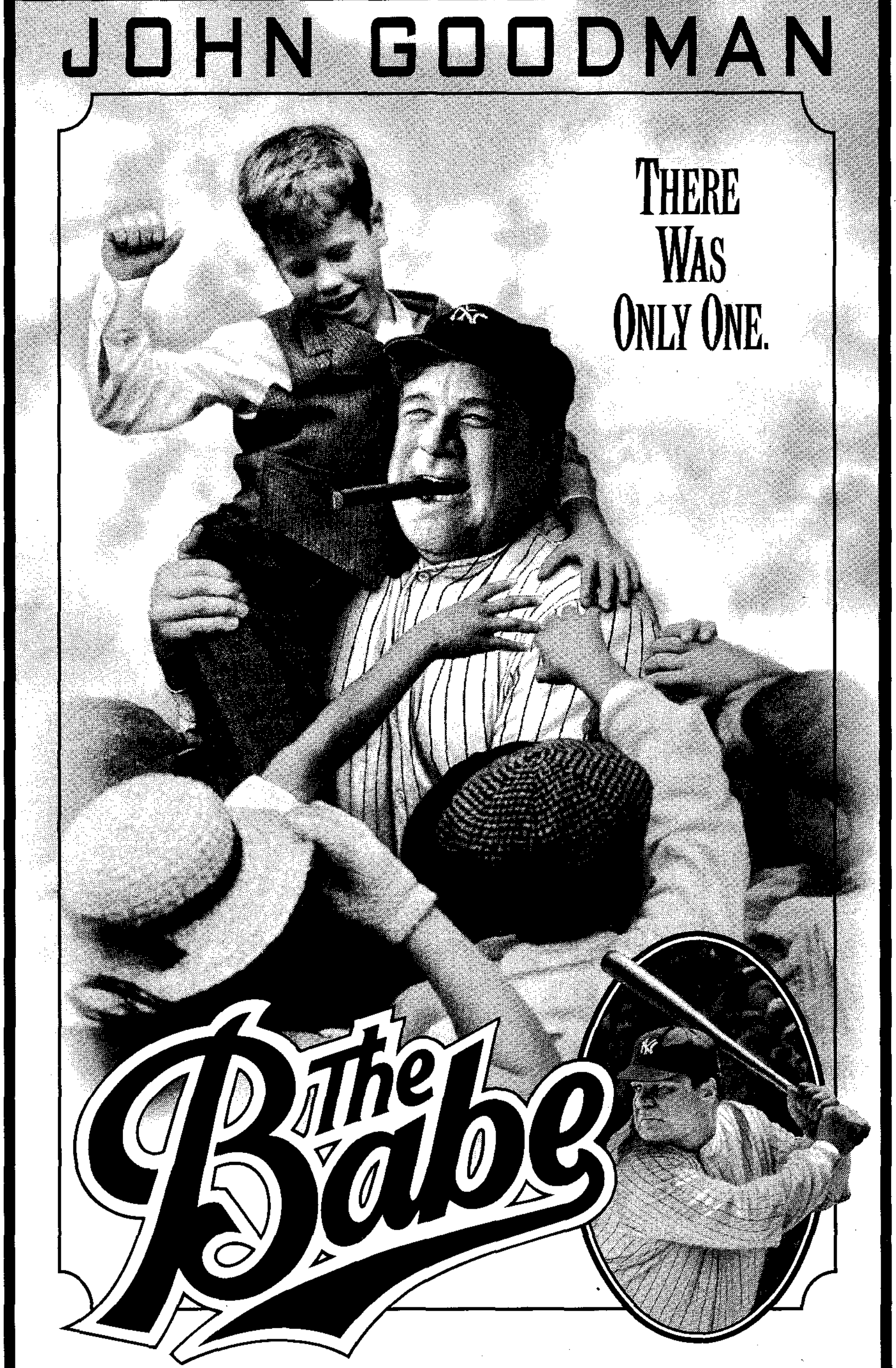
John Goodman gives the performance of his career."
- Pia Lindstrom, WNBC-TV



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AN ARTHUR HILLER FILM JOHN GOODMAN KELLY McGILLIS "THE BABE" TRINI ALVARADO
BRUCE BOXLEITNER MUSIC BY ELMER BERNSTEIN EXECUTIVE PRODUCERS BILL FINNEGAN WALTER COBLENZ WRITTEN AND PRODUCED BY JOHN FUSCO
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AND AT A THEATRE NEAR YOU

bugs. #3—*Thunderheart.* #4—*Deep Cover.* #5—*Newsies.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Sleepwalkers; Rock-A-Doodle.* #2—*Sleepwalkers.* #3—*White Men Can't Jump.* #4—*Basic Instinct.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Cutting Edge.* #2—*Rock-A-Doodle.* #3—*Beethoven.* #4—*Sleepwalkers; White Men Can't Jump.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Newsies.* #2—*Deep Cover.* #3—*Thunderheart.* #4—*My Cousin Vinny.* #5—*Basic Instinct.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Beauty & the Beast.* #2—*Straight Talk.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Newsies.* #2—*Thunderheart.* #3—*Ladybugs.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Sleepwalkers.* #4—*Ferngully: The Last Rainforest.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Sleepwalkers; Rock-A-Doodle.* #2—*Sleepwalkers.* #3—*White Men Can't Jump.* #4—*Basic Instinct.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 4/16: *Straight Talk.* Beg. 4/17: *City of Joy.* #2—*My Cousin Vinny.* #3—*The Cutting Edge.* #4—*Beethoven.* #5—*Basic Instinct.* #6—*Thunderheart.* #7—Through 4/16: *Ferngully: The Last Rainforest.* Beg. 4/17: *The Babe.* #8—Through 4/16: *Ladybugs; Rock-A-Doodle.* Beg. 4/17: *Brain Donor.* #9—*Wayne's World.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Straight Talk.* #2—*White Men Can't Jump.* #3—*Newsies; Ladybugs.* #4—*My Cousin Vinny.* #5—*Rock-A-Doodle; Beethoven.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Beethoven.* #2—*White Men Can't Jump.* #3—*My Cousin Vinny.* #4—*Ladybugs.* #5—*Basic Instinct.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Sleepwalkers.* #2—*Beethoven.* #3—*Basic Instinct.* #4—*White Men Can't Jump.* #5—Through 4/16: *Ladybugs; Rock-A-Doodle.* Beg. 4/17: *Deep Cover.* #6—*My Cousin Vinny.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Straight Talk.* #2—*The Mambo Kings.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*My Cousin Vinny.* #2—*Ferngully: The Last Rainforest.* #3—*Basic Instinct.* #4—Through 4/16: *Ladybugs; The Cutting Edge.* Beg. 4/17: *The Babe.*

303. CORONA—PLAZA—(639-7722). #1—*Basic Instinct.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Sleepwalkers.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—Through 4/16: *Thunderheart.* Beg. 4/17: *The Babe.* #5—*White Men Can't Jump.* #6—*Wayne's World.* #7—Through 4/16: *The Cutting Edge; Ladybugs.* Beg. 4/17: *Brain Donor.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Cutting Edge.* #2—*Wayne's World.* #3—*Ladybugs.* #4—*Straight Talk.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Straight Talk.* #2—*My Cousin Vinny; Beauty & the Beast.* #3—*Newsies.* #4—*White Men Can't Jump.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*White Men Can't Jump.* #2—*Sleepwalkers.* #3—*Wayne's World.* #4—*Beethoven.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Straight Talk.* #2—*My Cousin Vinny.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Newsies.* #2—*Rock-A-Doodle; Beauty and the Beast.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Sleepwalkers.* #2—*Thunderheart.* #3—*Basic Instinct.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Ferngully: The Last Rainforest.* #2—Through 4/16: *The Mambo Kings.* Beg. 4/17: *City of Joy.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Shadows and Fog.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*White Men Can't Jump.* #2—*Beethoven.* #3—*My Cousin Vinny.* #4—Through 4/16: *Fried Green Tomatoes.* Beg. 4/17: *The Babe.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*White Men Can't Jump.* #2—*Thunderheart.* #3—*Sleepwalkers.* #4—*Rock-A-Doodle; White Men Can't Jump.* #5—*Newsies.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Ferngully: The Last Rainforest.* #2—*The Cutting Edge.* #3—*Ladybugs.* #4—*My Cousin Vinny.* #5—*Beethoven.* #6—*Basic Instinct.* #7—*Basic Instinct.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*My Cousin Vinny.* #2—*Newsies.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Beethoven.* #2—*Basic Instinct.* #3—*White Men Can't Jump.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*White Men Can't Jump.* #2—Through 4/16: *Thunderheart.* Beg. 4/17: *The Babe.* #3—*Sleepwalkers.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Basic Instinct.* #2—*Beethoven.* #3—Through 4/16: *Ladybugs; The Cutting Edge.* Beg. 4/17: *Brain Donor.* #4—*Wayne's World.* #5—*My Cousin Vinny.* #6—*Newsies.* #7—*Ferngully: The Last Rainforest.*

320. REGO PARK—DRAKE—(457-4002). *The Adventures of the Great Mouse Detective; JFK.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Mambo Kings.* #2—*Wayne's World.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Sleepwalkers.* #2—*White Men Can't Jump.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ladybugs.* #2—*The Lawnmower Man; Beethoven.*

401. NEW DORP—HYLAN—(351-6601). #1—*Beauty and the Beast; Basic Instinct.* #2—*My Cousin Vinny.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*My Cousin Vinny.* #2—*Newsies.* #3—*Sleepwalkers.* #4—*White Men Can't Jump.* #5—*Beethoven.* #6—*Basic Instinct.* #7—Through 4/16: *The Cutting Edge.* Beg. 4/17: *The Babe.* #8—*Wayne's World.* #9—Through 4/16: *Rock-A-Doodle; Ladybugs.* Beg. 4/17: *Brain Donor.* #10—*Ferngully: The Last Rainforest.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Basic Instinct.* #2—*My Cousin Vinny.*

501. BELLMORE—MOVIES—(783-7200). *My Cousin Vinny.*

502. BETHPAGE—MID-ISLAND—(796-7500). *My Cousin Vinny.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Sleepwalkers.* #2—*Ferngully: The Last Rainforest.* #3—*My Cousin Vinny.* #4—*White Men Can't Jump.* #5—*Beethoven.* #6—Through 4/16: *The Cutting Edge.* Beg. 4/17: *The Babe.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Beethoven.* #2—*Newsies.* #3—*My Cousin Vinny.* #4—*Basic Instinct.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Basic Instinct.* #2—*Sleepwalkers.* #3—*White Men Can't Jump.* #4—*Straight Talk.* #5—*My Cousin Vinny.* #6—*Beethoven.* #7—*Ladybugs.* #8—*Wayne's World.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Newsies.* #2—*Beethoven.* #3—*White Men Can't Jump.* #4—*Sleepwalkers.* #5—*My Cousin Vinny.* #6—*Basic Instinct.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Ferngully: The Last Rainforest.* #2—*My Cousin Vinny.* #3—Through 4/16: *Thunderheart.* Beg. 4/17: *The Babe.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beethoven.* #2—*My Cousin Vinny.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Sleepwalkers.* #2—*Deep Cover.* #3—*White Men Can't Jump.*

511. LEVITTOWN—LEVITTOWN—(731-0516). *The Adventures of the Great Mouse Detective; Bugsy; Fried Green Tomatoes; Beauty and the Beast. Stop! Or My Mom Will Shoot; Addams Family; Father of the Bride; Hook.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Basic Instinct.* #2—*Newsies.* #3—*Wayne's World.* #4—*Straight Talk.* #5—*Ladybugs; Rock-A-Doodle.* #6—*Thunderheart.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*My Cousin Vinny.* #2—*Ferngully: The Last Rainforest.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Ferngully: The Last Rainforest.* #2—*My Cousin Vinny.* #3—*Basic Instinct.* #4—*White Men Can't Jump.* #5—*Thunderheart.* #6—Through 4/16: *Straight Talk.* Beg. 4/17: *City of Joy.*

515. MALVERNE—TWIN—(599-6966). #1—*Hook; Bugsy.* #2—*Grand Canyon; The Adventures of the Great Mouse Detective.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Basic Instinct.* #2—Through 4/16: *Ladybugs.* Beg. 4/17: *Brain Donor.* #3—Through 4/16: *Bugsy.* Beg. 4/17: *City of Joy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Sleepwalkers.* #2—*Newsies.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Ferngully: The Last Rainforest.* #6—*Wayne's World.* #7—*Beethoven.* #8—Through 4/16: *Rock-A-Doodle; White Men Can't Jump.* Beg. 4/17: *Brain Donor.* #9—Through 4/16: *The Cutting Edge; Ladybugs.* Beg. 4/17: *The Babe.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Basic Instinct.* #2—*Straight Talk.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ferngully: The Last Rainforest.* #2—*White Men Can't Jump.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hook; The Lawnmower Man.* #2—*Blame It on the Bellboy; Bugsy.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty & the Beast; Wayne's World.* #2—*Thunderheart.* #3—*Newsies.* #4—*My Cousin Vinny.* #5—*Beethoven.* #6—*White Men Can't Jump.* #7—*Sleepwalkers.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Straight Talk.* #2—*The Cutting Edge.* #3—*Shadows and Fog; Fried Green Tomatoes.* #4—*Ferngully: The Last Rainforest.* #5—*Ferngully: The Last Rainforest.* #6—*Where Angels Fear to Tread.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Beethoven.* #2—*Ladybugs.* #3—*Newsies.* #4—*Fried Green Tomatoes; Rock-A-Doodle.* #5—*The Cutting Edge.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Mambo Kings.* #2—*Beauty and the Beast.*

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526. ROSLYN—ROSLYN—(621-8488). #1—*My Cousin Vinny.* #2—*Straight Talk.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Thunderheart.* #2—*The Cutting Edge.* #3—*Ferngully: The Last Rainforest.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Basic Instinct.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Sleepwalkers.* #3—*Rock-A-Doodle; American Me.* #4—*Basic Instinct.* #5—*White Men Can't Jump.* #6—*Newsies.* #7—*Beethoven.* #8—*Sleepwalkers.* #9—*My Cousin Vinny.* #10—*Ladybugs.* #11—*The Lawnmower Man.* #12—*Daughters of the Dust; Ferngully: The Last Rainforest.* #13—*Beauty and the Beast; Mississippi Masala.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Sleepwalkers.* #2—Through 4/16: *Basic Instinct.* Beg. 4/17: *Brain Donor.* #3—Through 4/16: *My Cousin Vinny.* Beg. 4/17: *The Babe.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Thunderheart.* #2—*The Cutting Edge.* #3—*Fried Green Tomatoes.* #4—*Straight Talk.* #5—*Wayne's World.* #6—*JFK.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Ladybugs.* #2—*Hear My Song.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Sleepwalkers.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Ferngully: The Last Rainforest; White Men Can't Jump.* #2—*Beethoven; Newsies.* #3—*Straight Talk.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Ladybugs.* #2—*The Cutting Edge.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Thunderheart.* #2—*Beauty & the Beast; Basic Instinct.* #3—*Beethoven.* #4—*Newsies.* #5—*The Cutting Edge.* #6—*Ferngully: The Last Rainforest.* #7—*Ladybugs.* #8—*Rock-A-Doodle; The Lawnmower Man.* #9—*My Cousin Vinny.* #10—*Wayne's World.* #11—*Basic Instinct.* #12—*Sleepwalkers.* #13—*Straight Talk; White Men Can't Jump.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Newsies.* #2—*Ladybugs.* #3—*Rock-A-Doodle; The Lawnmower Man.* #4—*The Cutting Edge.* #5—*Basic Instinct.* #6—*Beethoven.* #7—*Straight Talk.* #8—*My Cousin Vinny.* #9—*Thunderheart.* #10—*Newsies.* #11—*White Men Can't Jump; Wayne's World.* #12—*The Mambo Kings; Beauty and the Beast; Basic Instinct; Ferngully: The Last Rainforest; Sleepwalkers.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Sleepwalkers.* #2—*Newsies.* #3—*Ferngully: The Last Rainforest.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—Through 4/16: *Thunderheart.* Beg. 4/17: *Brain Donor.* #7—*White Men Can't Jump.* #8—Through 4/16: *Wayne's World.* Beg. 4/17: *The Babe.* #9—*Beethoven.* #10—Through 4/16: *The Cutting Edge; Ladybugs.* Beg. 4/17: *Deep Cover.*

611. CORAM—PINE—(698-6442). #1—*Ladybugs.* #2—*My Cousin Vinny.* #3—*Newsies.* #4—*Ferngully: The Last Rainforest.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Ferngully: The Last Rainforest.* #2—*My Cousin Vinny.* #3—*Basic Instinct.* #4—*The Cutting Edge.* #5—Through 4/16: *Straight Talk.* Beg. 4/17: *The Babe.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Newsies.* #2—*Straight Talk.*

616. HUNTINGTON—SHORE—(421-5200). #1—*My Cousin Vinny.* #2—*Beethoven.* #3—*The Cutting Edge.* #4—*Rock-A-Doodle; Fried Green Tomatoes.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Basic Instinct.*

618. ISLIP—ISLIP—(581-5200). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—*Beethoven.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Sleepwalkers.* #2—*My Cousin Vinny.* #3—*White Men Can't Jump.* #4—*Beethoven.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 4/16: *Father of the Bride.* Beg. 4/17: *Hook.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Beethoven.* #2—*Sleepwalkers.* #3—*Ferngully: The Last Rainforest.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Deep Cover.* #7—*Rock-A-Doodle; Ladybugs.* #8—*White Men Can't Jump.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/16: *Hook.* Beg. 4/17: *Father of the Bride.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Sleepwalkers.* #2—*Newsies.* #3—*Ferngully: The Last Rainforest.* #4—*Basic Instinct.* #5—*My Cousin Vinny.* #6—*White Men Can't Jump.* #7—*Wayne's World.* #8—Through 4/16: *The Cutting Edge.* Beg. 4/17: *City of Joy.* #9—*Beethoven.* #10—*Thunderheart.* #11—Through 4/16: *Straight Talk.* Beg. 4/17: *Deep Cover.* #12—Through 4/16: *Rock-A-Doodle; My Cousin Vinny.* Beg. 4/17: *The Babe.* #13—Through 4/16: *Beauty and the Beast; Ladybugs.* Beg. 4/17: *Brain Donor.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Basic Instinct.* #2—*Thunderheart.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Rhapsody in August.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Basic Instinct.* #2—*Newsies.* #3—*Rock-A-Doodle; My Cousin Vinny.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Father of the Bride.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Sleepwalkers.* #2—*White Men Can't Jump.* #3—Through 4/16: *Beethoven.* Beg. 4/17: *City of Joy.* #4—Through 4/16: *Thunderheart.* Beg. 4/17: *Deep Cover.* #5—Through 4/16: *Rock-A-Doodle; Ladybugs.* Beg. 4/17: *Brain Donor.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Basic Instinct.* #2—*Ladybugs.* #3—*Straight Talk.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Newsies.* #2—*The Prince of Tides; Rock-A-Doodle.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Straight Talk.* #2—*Newsies.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Basic Instinct.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*White Men Can't Jump.* #2—*Newsies.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Rock-A-Doodle; The Mambo Kings.* #2—Through 4/16: *Thunderheart.* Beg. 4/17: *City of Joy.* #3—Through 4/16: *The Power of One.* Beg. 4/17: *The Babe.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*White Men Can't Jump.* #2—*Straight Talk.*

704. HARRISON—CINEMA—(835-9800). *Bugsy; Rock-A-Doodle.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Beethoven.* #4—*Ferngully: The Last Rainforest.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Straight Talk.* #2—*Thunderheart.* #3—*Basic Instinct.* #4—*Rock-A-Doodle; The Cutting Edge.* #5—*Beethoven.* #6—*My Cousin Vinny.* #7—*Wayne's World.* #8—*White Men Can't Jump.* #9—*Ladybugs.* #10—*Sleepwalkers.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Basic Instinct.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—*Sleepwalkers.* #4—*The Cutting Edge.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Fried Green Tomatoes.* #2—*Beethoven.* #3—*Ferngully: The Last Rainforest.* #4—*Straight Talk; Ladybugs.* #5—*My Cousin Vinny; Basic Instinct.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Ferngully: The Last Rainforest.* #4—*Newsies.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Sleepwalkers.* #2—*Straight Talk.* #3—*White Men Can't Jump.* #4—*Ladybugs; Beauty & the Beast.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Beethoven.*

718. RYE—RYE RIDGE—(939-8177). #1—*Beethoven.* #2—*Newsies.*

719. SCARSDALE—FINE ARTS—(723-6699). *Where Angels Fear to Tread.* Beg. 4/17: *Howards End.*

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722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*White Men Can't Jump.* #2—*Newsies.* #3—*The Cutting Edge.* #4—*Straight Talk.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Beethoven.* #4—Through 4/16: *Beethoven; Ladybugs.* Beg. 4/17: *Brain Donor.* #5—*Wayne's World.* #6—*Sleepwalkers.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Ferngully: The Last Rainforest.* #4—*Sleepwalkers.* #5—*Beethoven.* #6—Through 4/16: *Rock-A-Doodle; Thunderheart.* Beg. 4/17: *The Cutting Edge.* #7—Through 4/16: *The Cutting Edge.* Beg. 4/17: *The Babe.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Cutting Edge.* #2—*Beauty & the Beast; The Lawnmower Man.* #3—*Newsies.* #4—*The Power of One.* #5—*Beethoven.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Sleepwalkers.* #2—*Basic Instinct.* #3—*Beethoven.* #4—*Straight Talk.* #5—*Thunderheart.* #6—*White Men Can't Jump; Beauty and the Beast.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Ferngully: The Last Rainforest.* #2—*My Cousin Vinny.*

757. NYACK—CINEMA EAST—(358-6631). *White Men Can't Jump.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*My Cousin Vinny.* #2—*Sleepwalkers.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Basic Instinct.*

762. SPRING VALLEY—CINEMA 59—(425-1132). #1—*Newsies.* #2—*Fried Green Tomatoes; Beauty and the Beast.*

764. LAFAYETTE—(357-6030).*Ferngully: The Last Rainforest.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Beauty and the Beast; Fried Green Tomatoes.* #2—*Beethoven.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Ladybugs.* #2—*Straight Talk.* #3—*Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*My Cousin Vinny.* #2—*The Cutting Edge.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Sleepwalkers.* #2—*White Men Can't Jump.* #3—*Thunderheart.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Cutting Edge.* #2—*Beethoven.*

807. GREENWICH—CINEMA—(869-6030). #1—*Fried Green Tomatoes; Rock-A-Doodle.* #2—*Beethoven.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Newsies; Ladybugs.* #2—*Wayne's World; The Power of One.* #3—*The Cutting Edge.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*My Cousin Vinny.* #2—*Basic Instinct.*

810. NORWALK—CINEMA—(838-4504). #1—*Sleepwalkers.* #2—*White Men Can't Jump.*

813. SOUTH NORWALK—SONO—(866-9202). 4/10–16: *Mississippi Masala* (1992). 4/10–13: *Rush* (1991). 4/17–23: *The Double Life of Véronique.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Straight Talk.* #2—*Sleepwalkers.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*White Men Can't Jump.* #2—*Thunderheart.* #3—*My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct.* #2—*Ferngully: The Last Rainforest.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Beethoven.* #2—*White Men Can't Jump.* #3—*Basic Instinct.* #4—Through 4/16: *Ladybugs.* Beg. 4/17: *Newsies.* #5—*My Cousin Vinny.* #6—*Sleepwalkers.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Straight Talk.* #2—*Ferngully.* #3—*Basic Instinct.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World.* #2—*Thunderheart.* #3—*Newsies.* #4—*Basic Instinct.*

821. WESTPORT—POST—(227-0500). *Ladybugs; Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *My Cousin Vinny.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Beethoven.* #2—*My Cousin Vinny.* #3—*Basic Instinct.* #4—*Sleepwalkers.* #5—*White Men Can't Jump; Ladybugs; Ferngully: The Last Rainforest.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*White Men Can't Jump.* #2—*My Cousin Vinny.* #3—*Ladybugs.* #4—*Beethoven.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Sleepwalkers; Ladybugs.* #2—*Beethoven.* #3—*The Cutting Edge.* #4—*Rock-A-Doodle.* #5—*My Cousin Vinny.* #6—*Basic Instinct.* #7—*Basic Instinct.* #8—*Ferngully.* #9—*White Men Can't Jump.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Beauty and the Beast.* #2—*Thunderheart.* #3—*Beethoven.* #4—*Ferngully: The Last Rainforest.* #5—*Newsies.* #6—*Straight Talk.* #7—*The Cutting Edge.* #8—*Rock-A-Doodle.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Wayne's World.* #2—*Sleepwalkers.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*White Men Can't Jump.* #6—*White Men Can't Jump.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Europa, Europa.* #2—*Fried Green Tomatoes.* #3—*Wayne's World; Beauty & the Beast.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Hand That Rocks the Cradle; American Me.* #2—*Gladiator; Beauty & the Beast; Article 99.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900).*My Cousin Vinny.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Deep Cover.* #2—*White Men Can't Jump.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*White Men Can't Jump.* #2—*Straight Talk.* #3—*Wayne's World; Deep Cover.* #4—*Ladybugs; Sleepwalkers.* #5—*Fried Green Tomatoes; Beauty and the Beast.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Ferngully: The Last Rainforest.* #2—*Fried Green Tomatoes.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Newsies.* #2—*Beethoven.* #3—*The Cutting Edge.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Sleepwalkers.* #2—*Ladybugs; Beauty and the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*White Men Can't Jump.* #4—*Beauty and the Beast; White Men Can't Jump.* #5—*Ferngully: The Last Rainforest.* #6—*The Cutting Edge.* #7—*Sleepwalkers.* #8—*Newsies.* #9—*Straight Talk; Rock-A-Doodle.* #10—*Ladybugs.* #11—*Thunderheart.* #12—*Beethoven.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Cousin Vinny.* #2—*Ferngully: The Last Rainforest.* #3—*Basic Instinct.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Deep Cover.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888).*Newsies.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Beethoven.* #2—*The Cutting Edge.*

932. ELIZABETH—ELMORA—(352-3483). *The Mambo Kings.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*White Men Can't Jump.* #2—*Beethoven.* #3—*Basic Instinct.* #4—*Ladybugs.* #5—*Beauty and the Beast; My Cousin Vinny.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Sleepwalkers.* #2—*Ladybugs.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Newsies.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Kafka; Hear My Song.*

936. UNION—UNION—(686-4373). #1—*Ladybugs.* #2—*Thunderheart.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Ferngully.*

938. WESTFIELD—TWIN—(654-4720). #1—*Straight Talk.* #2—*Newsies.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*My Cousin Vinny.* #2—*Sleepwalkers.* #3—*White Men Can't Jump.* #4—*Ferngully; Ladybugs.* #5—*Rock-A-Doodle.*

951. CLOSTER—CLOSTER—(768-8800).*Newsies.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Beethoven.* #2—*Basic Instinct.* #3—*Sleepwalkers.* #4—*Ladybugs.*

953. EMERSON—QUAD—(261-1000). #1—*Sleepwalkers.* #2—*Newsies.* #3—*Straight Talk.* #4—*Thunderheart; Rock-A-Doodle.*

956. FORT LEE—LINWOOD—(944-6900). #1—*My Cousin Vinny.* #2—*Thunderheart.*

959. PARAMUS—CINEMA 35—(845-5070). *Fried Green Tomatoes.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Basic Instinct.* #2—*Wayne's World.* #3—*Thunderheart.* #4—*Newsies.* #5—*Ladybugs.* #6—*My Cousin Vinny.* #7—*Beethoven.* #8—*Ferngully.* #9—*Rock-A-Doodle; The Lawnmower Man.* #10—*The Cutting Edge.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Sleepwalkers.* #2—*Deep Cover.* #3—*White Men Can't Jump.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Thunderheart.* #2—*Rock-A-Doodle.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Ladybugs.* #2—*Straight Talk.* #3—*Sleepwalkers.* #4—*Thunderheart.* #5—*Newsies.* #6—*Wayne's World.* #7—*Rock-A-Doodle; Mambo Kings.* #8—*White Men Can't Jump.* #9—*Basic Instinct.* #10—*My Cousin Vinny.* #11—*Cutting Edge; Beethoven.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Wayne's World.* #2—*Beauty & the Beast.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wayne's World.* #2—*Ferngully.* #3—*Ladybugs.* #4—*My Cousin Vinny.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Mississippi Masala; Gladiator.* #2—*Fried Green Tomatoes; This Is My Life; Hook.* Beg. 4/17: *JFK; Final Analysis.* #3—*Medicine Man; Prince of Tides.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Basic Instinct.* #2—*Beethoven.* #3—*The Cutting Edge.* #4—*Straight Talk.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*The Mambo Kings.* #2—*The Cutting Edge.* #3—*Beethoven; Beauty and the Beast.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Ferngully: The Last Rainforest.* #4—*White Men Can't Jump.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only, including works by Bill Plympton, Marv Newland, and David Anderson, and John Magnuson. NR. **11**

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's devastating new documentary won an Oscar in 1991 for its portrait of a 1985-6 meat-packing strike in Austin, Minnesota. At first, everything seems simple. Though making record profits, George A. Hormel & Co. wants to roll back drastically the wages and benefits of Local P-9 of the United Food and Commercial Workers International Union. Sick of making concessions, the union hires an outside organizer, Ray Rogers, to organize a media blitz against the company. But the international's veteran negotiator Lewie Anderson warns that the strikers will ultimately wind up worse off than before. To our horror, the Austin local slowly goes down to defeat as if performing the agonizing scenario predicted by the canny, dough-faced Anderson. The rollbacks go through, and most of the meat-packers lose their jobs to permanent replacements. In its dramatic complexity and terrible poignancy, the Austin strike is worthy of Faulkner or Tolstoy. But while Kopple is a gifted reporter, she's not a great artist, and her imaginative sympathy sometimes falters. Still, the movie has enormous emotional force and could reasonably be called "American Tragedy." Kopple puts us face to face with the hard, unsettling truth that our society is finally based not on justice but on power. Meat-packers enjoyed high wages and good benefits from the 1940s through the 1970s because they'd struggled and were strong enough to win their demands; when their union's strength diminished, so did the material rewards the workers had come to take for granted. NR. **14**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty; it removes from sex all emotions except one—fear. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. She's all slink and surface, no mystery. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. Everyone's watching everyone else, and the audience is trapped in voyeurism, too. The filmmakers know how to press our buttons. Yet Eszterhas has constructed the movie cleverly. Nick's recent girlfriend, Beth (Jeanne Tripplehorn), is set up to parallel Catherine. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. With Jerry Goldsmith's shrieking chords doing their best to imitate Bernard Herrmann's nerve-jangling music for Hitchcock. R. **7, 18, 18, 24, 33, 33, 60, 67, 85, 152, 155, 157, 158, 160, 200, 204, 206, 211, 214, 217, 218, 219, 222, 300, 302, 303, 304, 310, 315, 315, 317, 319, 401, 406, 500, 504, 505, 506, 512, 514, 516, 517, 519, 528, 530, 532, 600, 606, 606, 608, 608, 610, 612, 617, 621, 625, 627, 632, 635, 639, 705, 706, 707, 709, 714, 723, 724, 755, 760, 801, 809, 817, 818, 819, 820, 900, 902, 902, 905, 919, 920, 922, 933, 934, 937, 952, 961, 965, 970, 972**

THE BABE—(1 hr. 45 min.; 1992) From Baltimore's St. Mary Home for boys came an American hero: Babe Ruth. Director Arthur Hiller follows the path of George Herman "Babe" Ruth (John Goodman) as he rose to legendary fame. With Kelly McGillis, Trini Alvarado, and Bruce Boxleitner. PG. **5, 19, 22, 31, 53, 68, 83, 219, 302, 304, 313, 318, 406, 503, 507, 517, 532, 610, 612, 625, 702, 724**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 40, 55, 160, 200, 206, 215, 306, 309, 401, 511, 522, 524, 530, 606, 608, 625, 715, 753, 755, 762, 800, 904, 906, 908, 912, 918, 919, 933, 966, 971**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **12, 19, 26, 31, 38, 59, 68, 80, 152, 158, 160, 200, 204, 206, 213, 219, 220, 222, 300, 307, 313, 315, 317, 319, 400, 406, 503, 504, 505, 506, 509, 517, 522, 524, 530, 601, 606, 608, 610, 616, 618, 619, 621, 625, 634, 705, 706, 709, 716, 718, 723, 723, 724, 753, 755, 800, 805, 807, 818, 900, 901, 902, 904, 917, 919, 931, 933, 952, 961, 965, 970, 971**

BRAIN DONORS—(1 hr. 19 min.; 1992) In this slapstick comedy, a mismatched trio of opportunists consisting of an ambulance-chasing lawyer, a jack-of-all-trades, and a moonlighting cabdriver are enlisted by a wealthy dowager to help fulfill her dead husband's last request. Directed by Dennis Dugan. With John Turturro, Bob Nelson, Mel Smith, and Lillian Oglethorpe. PG. **18, 24, 36, 62, 65, 85, 219, 304, 319, 406, 516, 517, 532, 610, 625, 634, 723**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). Cinematography by Allen Daviau; music by Ennio Morricone. (12/16/91) R. **18, 42, 511, 515, 516, 521, 704**

CITY OF JOY—(2 hrs. 14 min.; 1992) A young American doctor (Patrick Swayze), drifting aimlessly through India, finds purpose in the poorest section of Calcutta with the help of an Indian peasant (Om Puri). Directed by Roland Joffé. PG-17. **41, 219, 311, 514, 516, 625, 634, 702**

COMPLEX WORLD—(1 hr. 21 min.; 1992) It's a typical night at the Heartbreak Hotel, a California rock-and-roll club. A big crowd, three bands, phone calls from Elvis and Janis Joplin, a biker gang, bomb threats, a terrorist attack, and a few life lessons. With Dan Welch and Bob Owczarek. R. **9**

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. **5, 19, 26, 38, 59, 67, 152, 158, 160, 200, 213, 219, 302, 304, 305, 315, 319, 406, 503, 517, 523, 524, 527, 533, 603, 606, 608, 610, 612, 616, 625, 706, 708, 722, 724, 724, 753, 802, 805, 808, 902, 904, 917, 919, 931, 961, 965, 970, 971**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10, 530**

DEEP COVER—(1 hr. 52 min.; 1992) A maverick cop, Russell Stevens Jr. (Larry Fishburne), is sent under cover to infiltrate an international drug cartel. But can he disengage himself from this exciting life when his assignment ends due to State Department politics in the State Department? Or is he in too deep? Directed by Bill Duke. With Charles Martin Smith, Jeff Goldblum, and Victoria Dillard. R. **9, 19, 33, 52, 89, 150, 210, 214, 300, 510, 610, 621, 625, 634, 911, 912, 922, 962**

DELICATESSEN—(1 hr. 37 min.; 1992) Why do today's filmmakers find the idea of cannibalism so hilarious? The question hit me again during this exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Were it content to rehash "shocking" jokes about having people for dinner, the film would be as soporifiically one-note as *Eating Raoul*. Luckily, Jeunet and Caro have minds so restless they'd never rely on a single conceit, however ghoulish. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The filmmakers' real passion goes into dazzling set pieces worthy of Chaplin or Keaton; the movie unfolds like a marvelously diverting contraption. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **81**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **14, 813**

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. With Tilda Swinton. R. **3, 38**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Jonathan Ward, Robin Williams, and Grace Zabriskie. G. **7, 19, 31, 38, 59, 67, 87, 155, 158, 160, 200, 206, 217, 219, 302, 311, 315, 319, 406, 503, 507, 513, 514, 517, 520, 523, 523, 527, 530, 601, 606, 608, 610, 611, 612, 621, 625, 705, 709, 714, 724, 756, 764, 817, 819, 900, 902, 904, 916, 919, 920, 937, 950, 961, 967, 972**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **5, 53, 83, 313, 511, 523, 524, 533, 616, 709, 762, 800, 807, 821, 906, 912, 916, 959, 969**

★**GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. **601**

★**HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **55, 534, 935**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 719**

★**JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **18, 38, 60, 320, 533, 969**

LADYBUGS—(1 hr. 31 min.; 1992) When Rodney Dangerfield gets no respect from his employer, he tries to jump-start his career by volunteering to coach the Ladybugs, the company's soccer team for thirteen-year-old girls. Dir. Sidney J. Furie. PG–13. **36, 65, 152, 157, 158, 160, 210, 216, 219, 220, 222, 300, 302, 304, 305, 315, 319, 400, 406, 505, 512, 516, 517, 524, 530, 534, 603, 606, 608, 610, 611, 621, 625, 634, 635, 706, 709, 715, 723, 801, 808, 818, 821, 900, 901, 902, 912, 918, 919, 933, 934, 936, 950, 952, 961, 965, 967**

THE LAWNMOWER MAN—(1 hr. 48 min.; 1992) In Stephen King's latest, a computer process called virtual reality transforms an ordinary gardener into a genius, creating . . . Lawnmower Man! R. **18, 33, 51, 160, 400, 521, 530, 606, 608, 753, 961**

LIQUID DREAMS—(1 hr. 32 min.; 1992) In order to uncover the truth about her sister's murder, a young woman enters a strange and decadent netherworld of postmodern clubs, residential cubicles, and dance halls, all contained in one drug-infested building. Followed by *The Bruce Diet*—(23 min.; 1992) In his directing debut, ex-corporate executive Jeff Baron introduces a new method of weight loss, featuring a very hungry guinea pig. NR. **6**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **55**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes are bursting with the immigrant energy found in Oscar Hijuelos's exuberant original novel, *The Mambo Kings Play Songs of Love*. Yet just when the movie's got you hooked on its breakneck beat, it promptly loses all its rhythm. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Delores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, and after energizing the first half with sexual brio, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. **9, 54, 62, 67, 301, 311, 321, 524, 608, 702, 932, 965, 971**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63**

MINDWALK—(1 hr. 51 min.; 1992) In an extraordinary roundtable on the island of Mont-Saint-Michel, a liberal U.S. senator (Sam Waterston), a cynical expatriate poet with a cult following (John Heard), and a physicist on sabbatical (Liv Ullmann) debate the future of the planet. PG. **1**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **3, 43, 530, 813, 969**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. She keeps the movie afloat while Pesci is flopping on dry land. (3/30/92) R. **7, 19, 19, 25, 33, 33, 48, 87, 152, 155, 160, 200, 204, 206, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 313, 315, 316, 319, 401, 406, 500, 501, 502, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 526, 530, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 625, 632, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 818, 822, 900, 901, 902, 905, 910, 919, 920, 922, 933, 934, 937, 950, 956, 961, 965, 967, 972**

NEWSIES—(2 hrs. 5 min.; 1992) In the summer of 1899, a plucky band of newsboys takes on unscrupulous publishing magnates Hearst and Pulitzer. A musical, directed and choreographed by Kenny Ortega, with an original score by Alan Menken. PG. **10, 20, 26, 34, 44, 66, 85, 158, 160, 210, 214, 216, 220, 306, 309, 314, 316, 319, 406, 504, 506, 512, 517, 522, 524, 530, 601, 606, 608, 608, 610, 611, 613, 625, 632, 636, 638, 700, 714, 718, 753, 762, 808, 818, 820, 904, 917, 919, 934, 938, 951, 953, 961, 965**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, featuring Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **10, 46**

THE PLAYER—(2 hrs. 3 min.; 1992) Reviewed in this issue. R. **19, 61**

THE POWER OF ONE—(1 hr. 26 min.; 1992) In South Africa, a young boy on the road to adulthood is profoundly influenced by two men—one black, one white—who teach him to stand up for his beliefs. Based on the novel by Bryce Courtenay. With Stephen Dorff, Armin Mueller-Stahl, Sir John Gielgud, and Morgan Freeman. PG. **9, 33, 53, 67, 85, 702, 753, 808**

★ **THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **18, 38, 636, 969**

★ **PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Moorhouse doesn't make it easy for herself. Not only is her hero blind, he's not a very nice man. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin takes pictures of everything he experiences, pointing the camera in the direction of what interests him. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. That's Martin's "proof" that the world is there, his defense against people lying to him. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81**

THE RESTLESS CONSCIENCE—(1 hr. 53 min.; 1991) Director Hava Kohav Beller's documentary gives a microscopic cross-section of Nazi Germany in the thirties and forties while charting the origins and development of a domestic anti-Nazi underground. NR. **14**

ROADSIDE PROPHETS—(1 hr. 36 min.; 1992) First-time director Abbe Wool (co-writer of *Sid & Nancy*) goes on the open road across the American Southwest with John Doe (of the punk-rock band X) and Adam Horovitz (of The Beastie Boys) as they escort the ashes of a fallen biker to Nevada. On their journey, they encounter visionaries, freaks, and philosophers like Arlo Guthrie, Timothy Leary, and David Carradine. (You be the judge.) R. **3**

ROCK-A-DOODLE—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. **21, 38, 59, 67, 152, 157, 158, 160, 200, 211, 213, 218, 219, 220, 300, 309, 314, 406, 512, 517, 524, 530, 606, 608, 616, 621, 625, 632, 634, 636, 702, 704, 706, 724, 807, 902, 904, 919, 950, 953, 961, 964, 965**

SHADOWS AND FOG—(1 hr. 25 min.; 1992) The new Woody Allen film could be described as nostalgia for an art form that matters. The movie, shot entirely in black-and-white, is a comic gloss on the heroic period of modernism—the haunted yet glorious twenties, the period of Kafka, the German Expressionist cinema, and the Brecht-Weill musicals. In a labyrinthine Central European city whose vile corners reflect the windings of the unconscious stalks a silent murderer. A jittery, obsequious clerk, Kleinman (Woody Allen), is awakened from his sleep by a vigilante group attempting to protect the city against the killer. The vigilantes tell him he must play his part in "the plan"; they place him on the streets, where he remains, nervously bouncing wisecracks off the cobblestones as he dodges the killer and about a dozen other forces. There's a circus in town, with a sword swallower named Irmy (Mia Farrow), who runs away from her unfaithful boyfriend, a clown (John Malkovich), and stops for rest at a rather cheery brothel. For a great deal of money, she goes to bed with a morose student (John Cusack). *Shadows and Fog* was shot on soundstages at the Kaufman Astoria Studios in Queens, and the sets are meant to look like sets; the fog is thick, the shadows deep, the sky unconvincing. The "look" is slightly overdone. Essentially, this is a movie about movies and art; it is an illusion, a likeness of a movie, all reference and no authentic being. Woody's performance is the only element in the movie that goes beyond gesture. The rest is all very *pleasant* but trivial. (3/30/92) PG-13. **9, 64, 79, 312, 523**

SLEEPWALKERS—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a smalltown in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampire-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. **10, 19, 24, 32, 59, 59, 67, 85, 91, 150, 152, 155, 156, 157, 158, 160, 160, 200, 200, 208, 211, 211, 213, 217, 218, 218, 300, 304, 307, 310, 314, 318, 322, 406, 503, 505, 506, 510, 517, 522, 530, 530, 532, 600, 606, 608, 610, 619, 621, 625, 634, 706, 708, 715, 723, 724, 755, 759, 803, 810, 815, 818, 900, 902, 905, 912, 918, 919, 934, 950, 952, 953, 962, 965**

STRAIGHT TALK—(1 hr. 28 min.; 1992) Dr. Shirlee (Dolly Parton) doesn't need a degree in psychology to do what comes naturally. She's an instant hit, dispensing her unique brand of no-nonsense advice to an eager audience of a call-in radio show. That is, until a pesky reporter (James Woods) decides to blow the whistle. PG. **10, 26, 36, 44, 66, 160, 203, 215, 219, 220, 301, 305, 306, 308, 505, 512, 514, 519, 523, 526, 533, 601, 606, 608, 612, 613, 625, 635, 638, 703, 706, 709, 715, 755, 801, 815, 819, 904, 912, 919, 938, 953, 965, 970**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 19, 59, 67, 85, 152, 158, 160, 206, 210, 214, 216, 219, 304, 310, 314, 318, 507, 512, 514, 522, 527, 533, 606, 608, 610, 625, 627, 634, 702, 706, 724, 755, 803, 816, 820, 904, 919, 936, 953, 956, 961, 964, 965**

★ **TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. Watching, always watching—hiding behind his spectacles, he is a secret agent of sorts—Thomas never grasps that his own life would be far better than his arch-enemy's if he only dared embrace it. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **81**

UNDER SUSPICION—(1 hr. 39 min.; 1992) An old-fashioned murder mystery, heavy on the *film noir*, stars Liam Neeson as a down-and-out private eye with a penchant for getting too close to his clients and Laura San Giacomo as a breathy femme fatale with revenge on her mind. Directed by Simon Moore. R. **43**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **13**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 24, 36, 62, 85, 219, 304, 305, 307, 319, 321, 406, 505, 512, 517, 522, 533, 606, 608, 610, 625, 706, 723, 808, 820, 905, 906, 912, 961, 965, 966, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **3, 49, 523, 719**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **2, 12, 20, 20, 22, 33, 52, 68, 89, 91, 150, 152, 156, 157, 158, 158, 160, 203, 208, 210, 211, 213, 218, 220, 222, 300, 304, 306, 307, 313, 314, 314, 317, 318, 322, 406, 503, 505, 506, 510, 514, 517, 520, 522, 530, 530, 601, 606, 608, 610, 618, 619, 621, 625, 634, 700, 703, 706, 708, 715, 722, 755, 757, 803, 810, 816, 818, 900, 901, 902, 905, 905, 911, 912, 919, 919, 933, 962, 965, 972**

REVIVALS

BEAUTY AND THE BEAST—(1 hr. 30 min.; 1946) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **1**

CASABLANCA—(1 hr. 42 min.; 1942). Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **1, 45**

NORTH BY NORTHWEST—(2 hrs. 16 min.; 1959) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 15

FALSETTOS—Michael Rupert, Stephen Bogardus, and Chip Zien in a dual bill of one-act musicals: *March of the Falsettos*, with book, music, and lyrics by William Finn, and *Falsettoland*, with book by William Finn and James Lapine, and music and lyrics by William Finn; both directed by James Lapine, and both featuring Heather MacRae, Barbara Walsh, Carolee Carmello, Jonathan Kaplan. Monday–Saturday at 8; Wednesday and Saturday at 2; $40–$50. Previews now prior to a 4/29 opening. At the **John Golden Theater**, 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

THE HIGH ROLLERS SOCIAL AND PLEASURE CLUB—A musical set in New Orleans, combining New Orleans standards with songs by composer/performer Allen Toussaint; directed and choreographed by Alan Weeks. Cast features Allen Toussaint, Ken Ard, Debbie Burrell, and Vivian Reed. Costumes by Theoni V. Aldredge. Monday through Saturday at 8; Wednesday and Saturday at 2; $37.50 to $47.50. Previews now prior to a 4/21 opening. **Helen Hayes Theater**, 240 West 44th Street (944-9450). 2 hrs. **IRLS**

JELLY'S LAST JAM—Gregory Hines stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; the book and direction are by George C. Wolfe; the music is by Jelly Roll; the lyrics are by Susan Birkenhead. Savion Glover is seen in the title role, and featured are Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. Tuesday through Saturday at 8; Wednesday at 2; Saturday at 2; Sunday at 3; $40–$60. Previews now prior to an 4/25 opening. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based on Cervantes's *Don Quixote*, with book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion; directed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. (special added performance 4/13); $40–$60. Previews now prior to a 4/24 opening. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

METRO—A new Polish musical about a group of performers who entertain in the subway, but as their fame increases they must choose between going legit or remaining, literally, underground; with an ensemble cast of 41 Polish performers. Book and lyrics by Maryna and Agata Miklaszewska; the English adaptation is by Mary Bracken Phillips; the music is by Janusz Stoklosa; directed and choreographed by Janusz Jozefowicz. Tuesday through Saturday at 8 p.m. (dark Mondays); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $32.50 to $60. Previews (top $50) now prior to a 4/16 opening. **Minskoff Theater**, 200 West 45th Street (307-4100). 2 hrs. 30 mins. **IRLS**

SHIMADA—Ben Gazzara, Ellen Burstyn, Mako, and Estelle Parsons are the stars, along with Robert Joy, Jon Matthews, Tracy Sallows, and Ernest Abuba, of a mystery play by Jill Shearer, set in a prisoner-of-war camp in the Burmese jungle in 1945 and then in present-day Australia, focusing on the effects of Japan's methodical acquisition of the Western world's major assets; directed by Simon Phillips. Monday–Saturday at 8; Saturday and Wednesday at 2. Previews now prior to an 4/23 opening. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, about an idealist who takes over the family-run furniture business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. Featured are Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Thomas Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnott, Jane Carr, Barbara Garrick, John Curless, Patricia Kilgarriff. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $30 to $45. Previews now prior to a 4/27 opening (no performance 4/26). At the **Music Box Theater**, 239 West 45th Street (239-6200). 2 hrs. 45 mins.

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; $32–$50; Saturday at 2; Sunday at 3; Monday through Saturday (except for Thursdays, which are dark) at 8 p.m.; $32.50–$60. (Actors Benefit 4/19 at 8 p.m.) At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30–$55. Opened: 12/5/91. Don't forget Tuesday-night weekly specials when ALL seats are $30. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Rounding out the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$45. **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU–Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig; music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2; $30–$65. **Shubert**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $35 through $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman star in a play by the Chilean playwright Ariel Dorfman, about a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35–$50, except Wednesday, which is $27.50–$42.50. 42 seats available in rear mezzanine at all performances (except Saturday at 8); $15 for students with I.D. **Brooks Atkinson,** 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FIVE GUYS NAMED MOE—Musical revue by Clarke Peters, choreographed/directed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six singer/dancers (only five named Moe) romp through the best-known..With Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, Kevin Ramsey. Monday–Saturday at 8; Wednesday, Saturday at 2; $15–$55; $20–$50. **Eugene O'Neill,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton star in John Guare's play; directed by Peter Hall; music by Stephen Edwards. Also in the cast are Eugene Perry, Angela Goethals, Kimberly Jean Brown, Ellen Hamilton Latzen, John L. Ross, Michael Schulman, Alex Sobel, Wil Horneff, Zachary Phillip Solomon, and Zoe Taleporos. Story takes place beneath a volcano and deals with aspects of love, archaeology, mythology, and family bonds. Costumes by Willa Kim. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50–$40; through 4/19. At the **Vivian Beaumont Theater**, 150 West 65th Street (239-6200). 90 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina and John Schneider the Baron. Also featured are Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday through Saturday (never on Thursdays) at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $60. Opened: 11/12/89. At the **Gershwin Theater**, 51st Street west of Broadway (586-6510). 2 hrs. ● ● **IRLS**

GUYS AND DOLLS—A revival of the 1950 musical comedy; book by Jo Swerling and Abe Burrows based on Damon Runyon's short story about high and low life around Times Square; directed by Jerry Zaks. Featured in the cast are Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

HAMLET—Stephen Lang plays Hamlet and Elizabeth McGovern is Ophelia; Bill Campbell is Laertes, Kathleen Widdoes plays Gertrude, Michael Cristofer is Claudius, and James Cromwell has the role of Polonius in Shakespeare's tragedy, directed by Paul Weidner. Tuesday–Saturday at 8; Wednesday, Saturday, and Sunday at 2 p.m.; $35 to $39; runs through 5/10. A Roundabout Theater production at the **Criterion Center Stage Right**, 1530 Broadway, at West 45th Street (869-8400). 3 hrs. 20 mins. **IRLS**

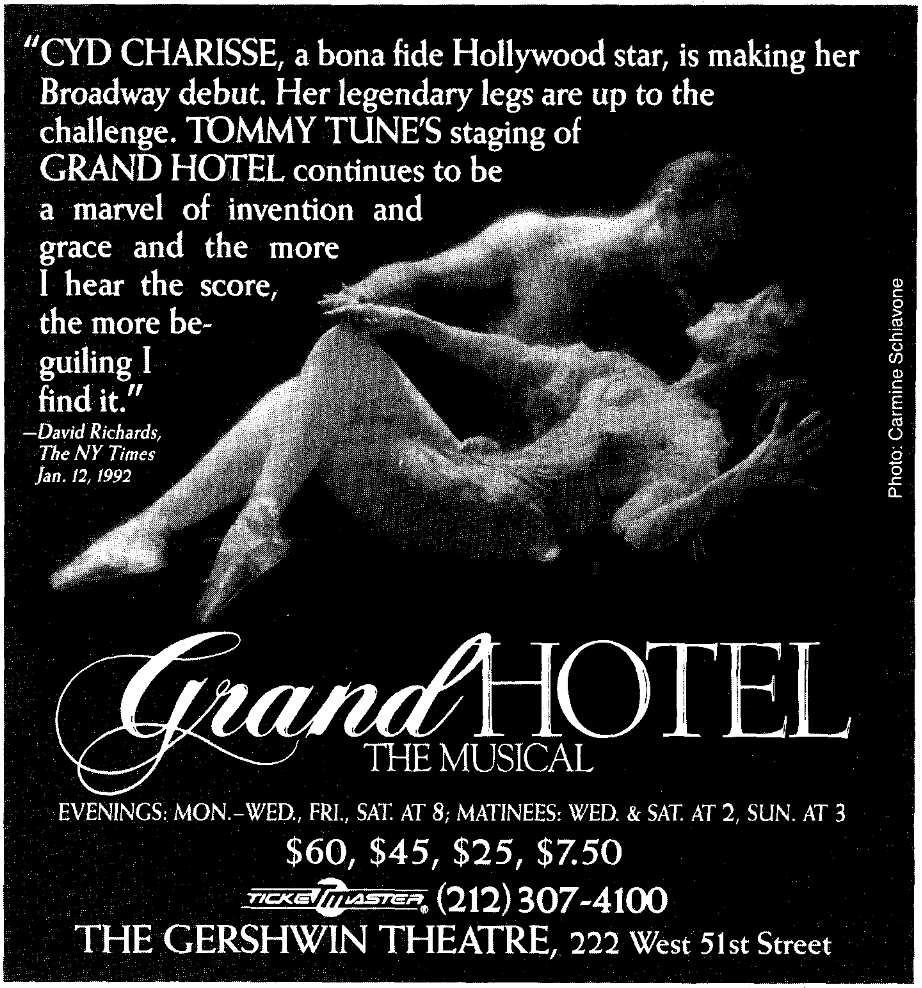
JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $25 to $47.50. At the **Neil Simon** (naturally), 250 West 52nd Street (307-4100). **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks. It focuses on a German-Jewish termagant grandmother who runs a candy store downstairs, rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her grandchildren are left in her care while their father goes to work temporarily as a salesman in the South. In the splendid cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $30–$47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

THE MASTER BUILDER—Henrik Ibsen's classic drama, translated by Johan Fillinger, directed by Tony Randall, is the last of the National Actors Theater season. Story stresses Ibsen's belief in the individual and importance of his journey toward self-realization. With Lynn Redgrave, Maryann Plunkett, Peter McRobbie, George Martin, Earle Hyman, Madeleine Potter, Patrick Tull, Brian Reddy. Costumes are by Patricia Zipprodt. Tuesday–Saturday at 8, Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $40; runs through 4/26. At the **Belasco Theater**, 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $15 (for rear mezzanine) to $60. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White are the stars of a musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng and Annette Calud alternate in the star role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday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—David Richards, The NY Times Jan. 12, 1992

Photo: Carmine Schiavone

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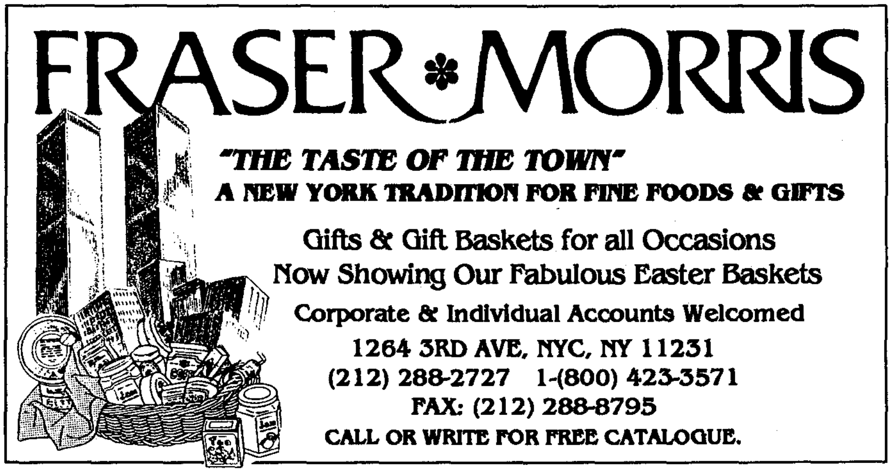
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through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted*, for which Loesser also wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—A musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her unhappy and brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. With Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; $35–$60; Wednesday at 2; $30–$52.50; Saturday at 2; $30–$55. Opened: 4/25/91. **Saint James Theater**, 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in a revival of Tennessee Williams's Pulitzer Prize–winning classic, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, John Cothron Jr., Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Comden and Green team. And the highly satisfying cast features Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, Paul Ukena, Jr., and Paul Ukena, Jr. as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday performances); Wednesday at 2; Saturday and Sunday at 3; $25 to $32.50; through 7/4. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition:* The best numbers from each version plus new material on the new season; lyrics and direction are by Gerard Alessandrini. Featured in the cast are Leah Hocking, Alix Korey, Michael McGrath, and Patrick Quinn, with the indefatigable Brad Ellis on piano. Tuesday through Friday at 8:30; Saturday at 7 and 10 p.m.; Sunday at 3:30 and 7:30 p.m.; $35. At **Theater East**, 211 East 60th Street (838-9090).

BILLY BUDD—Louis O. Coxe and Robert Chapman's adaptation of Melville's work, set on a British naval vessel during the wars that followed the French Revolution. An officer has a compulsion to destroy an innocent, Billy Budd. Featured in the cast are Robert Kerbeck, Robertson Carricart, Paul Griffin, Michael Pinney, John Schmerling, and Fred Velde. Wednesday through Saturday at 8 p.m.; 4/23 through 5/9; Sunday, 4/26, at 3 p.m.; $10. At the **Westbeth Center Theater**,, 151 Bank Street (388-2713).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday, Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $15; through 5/1. At the **DUO Theater**, 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia in Tom Dulack's funny, blissfully sitcom comedy when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, and Ronald Maccone. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; $32.50 to $37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CANDIDE—Victor Mack stars in Voltaire's classic, adapted by Len Jenkins, about a pathological optimist in search of the best of all possible worlds; directed by David Esbjornson and Carey Perloff; with a cast of 22 (embodying over 100 characters!). Nightly at 8 (no Sundays in April; no Mondays in May, but Saturdays in April and Sundays in May at 2; $22–$27. **CSC Repertory,** 136 East 13th Street (677-4210).

CHEKHOV VERY FUNNY—Four short comedies by Anton Chekhov: *Swan Song, Concerning the Injuriousness of Tobacco, The Bear,* and *The Marriage Proposal;* directed by Shepard Sobel. Tuesday through Friday at 8 p.m.; Saturday at 5 and 9; Sunday at 2; $14 and $16; through 5/2. **Pearl Theater**, 125 West 22nd Street (645-7708).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international chess team and their friends. With J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. The composers are Benny Andersson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Friday which is at 8:30); Wednesday and Saturday at 2; Sunday at 3 p.m.; $17 to $25. At the **Master Theater,** 310 Riverside Drive, at 103rd Street. **CLOSED**

EATING RAOUL—Adrian Zmed stars in a musical, based on the 1982 cult film, with book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Story revolves around two hapless squares and their quest for the American Dream. With Eddie Korbich, Courtney Collins, and Cindy Benson. From 4/21; Tuesday through Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7. At the **Union Square Theater**, 100 East 17th Street (505-9251).

THE END OF THE DAY—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. Featured in the cast are Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Jean Smart. Tuesday–Friday at 8; Saturday at 3 and 8; Sunday at 3 and 7; $25. **Playwright's Horizons,** 416 West 42nd Street (279-4200).

FAIRY BONES—Two one-acters by Laurence Yep, directed by Tina Chen, that parallel tales of Chinese settlers in California in the 1890s. Featured in the casts are Christen Villamor, Raul Aranas, Keenan Shimizu, and Lucy Liu. Tuesday through Friday at 8; Saturday at 2 and 8; Wednesday (school matinees) at noon; 4/28 through 5/23; $22 (5/2 opening reception $50). Pan Asian Repertory Theater at **Playhouse 46** in St. Clement's Church, 423 West 46th Street (245-2660).

FAMILY PORTRAIT—Third of the "Festival of the French Plays" is Denise Bonal's sharp and compassionate look at a working-class mother struggling to do her best for her eccentric grown-up children, translated by Timothy Johns; directed by Shirley Kaplan. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; 4/14 through 4/26; $15. Festival continues with *Nowhere,* 5/26 through 6/7; $15. At the **UBU Repertory Theater,** 15 West 28th Street (679-7562).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, Jeff Blumenkrantz. Tuesday through Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30 p.m.; Wednesday at 2:30 p.m.; $30–$35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400).●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

GET USED TO IT—Tom Wilson Weinberg's gay musical revue for the nineties, which he has also directed, takes a special look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. With Sevastian Herald, John O'Brien, Todd Whitley, accompanied by Wayne Barker on the piano. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; and Sunday at 7 p.m.; $20. At the **Courtyard Playhouse,** 39 Grove Street, at Bleecker (869-3530).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Adapted/directed by Harold Prince, with traditional Irish music, based on two of the Sean O'Casey autobiographies, featuring nineteen Irish-American actors (most playing a variety of roles): Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, Patrick Fitzgerald; four musicians (Morning Star group); and two ten-year olds, Maeve Cawley, Padraic Moyles. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $35; through 4/26. **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (477-7900).

GROUNDHOG—Elizabeth Swados's play with music, directed and composed by the author, features David Schecter, Anne Bobby, and a cast of ten. It focuses on the relationships between a charismatic street performer and his sister during Groundhog's battle with New York City. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; 4/14–5/17. Manhattan Theater at **City Center 11**, 131 West 55th Street (239-6200).

GUNMETAL BLUES—A musical mystery, directed by Davis Hall, is a hard-boiled detective yarn disguised as a lounge act leading us into a weird world of murder, music, and shattered dreams; book by Scott Wentworth (who's also in the cast); music and lyrics by Craig Bohmler and Marion Adler (also in cast). Wednesday–Saturday at 8; Wednesday at 2; Sunday at 3; $15–$20; through 5/10. AMAS production at **Theater Off Park**, 224 Waverly Place (279-4200).

GYPSY PASSION—Thomas Rodriguez–Pantoja is the playwright/director of this flamenco musical, which covers three generations of Gypsies, the first major event from Spain in connection with the Columbus 500th-anniversary; choreography by the Gitanos de Jerez. Through 5/2; Monday–Saturday at 8; Saturday at 2; Sunday at 3 (special mat. 4/29 at 2); $20–$35. **Town Hall,** 123 West 43rd Street (840-2824).

HOMEGROWN—Joseph Holland's play, directed by Dwight Cook, on subjects relating to faith and family. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; $16; through 4/19. **National Black Theater**, 2033 Fifth Avenue, at 125th Street (427–5615).

HOT LITTLE ISLAND—Fireworks erupt when a pair of exlovers meet at a gay resort, each with a new mate in tow; written and directed by John Wall. Saturday at 6 and 9; Sunday at 3:30 and 7; $15; through 4/19. **Archive Theater**, 154 Christopher Street (627-2961).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days; directed by Kenneth Elliott. Wednesday to Friday at 8:30; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20–$24. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the blues-tinged jazz-club world; directed by Leslie Dockery. It features an original score, and classics by Cole Porter and the Comden and Green team. Thursday, Friday, Saturday at 7:30; Saturday, Sunday at 3; $20–$22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

THE LADY FROM HAVANA—Luis Santeiro's play, set in present-day Miami 30 years after the Revolution, explores the bittersweet relationships of a recently exiled Cuban aristocrat, her daughter, and a feisty maid; directed by Max Ferra. The cast features Lillian Hurst, Georgia Galvez, and Feiga M. Martinez. Wednesday, Thursday, and Friday at 8 p.m. in English; Saturday at 8 p.m. and Sunday at 3 p.m. and 8 p.m.; in Spanish; through 5/3; $20. At the **INTAR's Mainstage Theater**, 420 West 42nd Street (869-3530).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. With Christine Baranski, Brian Kerwin, Jonathan Hadary, Joanne Camp. Tuesday–Saturday at 8; Saturday at 2:30; Sunday at 2:30 and 7; $35. Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LITTLE ME—The 1962 musical comedy, with music by Cy Coleman, lyrics by Carolyn Leigh, book by Neil Simon; directed by Jeffrey B. Moss. A chronicle of the life of Belle Poitrine and her pursuit of fame, wealth, and social position. With Denise LeDonne, Amelia Prentice, Stephen Joseph, Michael O'Steen, Ray Wills, Jonathan Beck-Reed. Varied performances through 4/26, so phone for specifics; $20. At the **York Theater,** 2 East 90th Street (534-5366).

THE LUNATIC, THE LOVER, & THE POET—Brian Bedford's dramatic portrait of Shakespeare, conceived, written, and performed by Bedford, and excerpting moments from the sonnets and plays. 4/21 through 5/17; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $35. Upstairs at the **Westside Theater Complex,** 407 West 43rd Street (307-4100).

LYPSINKA! A DAY IN THE LIFE—A one-man show created and performed by John Epperson, directed and choreographed by Michael Leeds. Phone for dates and times, which are now extremely varied. At the **Perry Street Theater**, 31 Perry Street (302-6989).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, Tim Monsion. Tuesday–Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MORE FUN THAN BOWLING—Steven Dietz's black comedy, directed by John Seibert, is about the only bowling alley in a small midwestern town, where two of the owners' wives are buried, both killed by bowling tragedies. Featured in the cast are Fred Burrell, Sue Kenny, Cat Ford, Kimberly Topper, and Alexander Webb. Thursday through Saturday at 8 p.m.; Sunday at 3 and 7:30 p.m.; through 5/3; $12. At **Holy Trinity,** 316 East 88th Street (860-7245).

NUNSENSE—Dan Goggin's entertaining musical adventure–comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally consider to be a good and noble cause. Tuesday–Thursday at 8; $30; Friday and Saturday at 8; $35; Saturday and Wednesday at 2; Sunday at 3; $32.50. **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

ONE OF THE ALL-TIME GREATS—Renee Taylor, Tom McGowan, Larry Block, and Lou Liberatore star in Charles Grodin's play, directed by Tony Roberts, which follows the creative team of a troubled Broadway show from its first preview to opening night. With Richard B. Shull, Kimberleigh Aarn, Jack Hallet, Helen Greenberg, Kim Chan, Francine Beers Tuesday–Saturday at 8; Sunday at 3 and 7:30; $20–$25. **Vineyard,** 108 East 15th Street (353-3874).

OPAL—Musical: Book, music, lyrics by Robert Lindsey; directed by Scott Harris; about seven-year-old Opal Whitely (Eliza Clark), a girl rescued from a shipwreck off the coast of Oregon and forced into a coarse new life. With Carol Skrimbas as the callous woman with whom Opal lives; Pippa Winslow, Reed Armstrong, Judy Malloy, Mimi Bessette, Louisa Flaningam, Sarah Knapp, Alfred Lakesman. Wednesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $25. **Lamb's,** 130 West 44th Street (997-1980).

THE OXCART—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with a cast of eleven, including Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, and Carlos Valentin. Wednesday through Friday at 8 (in English); Saturday and Sunday at 2 and 8 (in Spanish); $12 to $15; from 4/18. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday–Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $32.50–$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, James Farrell, J. Nelson, William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. At **Theater Four**, 424 West 55th Street (695-3401). ● ●

RED DIAPER BABY—Written and performed by Josh Kornbluth and directed by Joshua Mostel, comedy revolves around sex, anarchy, and the coming-of-age in a family of Jewish Communists. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $22 to $28. On the Second Stage, **Cazala**, 2162 Broadway, at 76th Street (873-6103).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner, who are all musicians able to play at least five instruments. Rock-and-roll superstars make guest appearances Friday and Saturday performances. Tuesday

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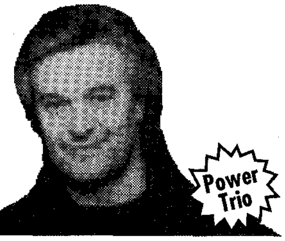

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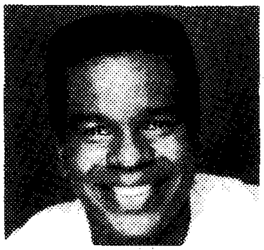
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through Friday at 8; Saturday at 6 and 10, Sunday at 2 and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 4th Street (239-6200).

THE RUBY SLIPPERS—Bill Wolly and Neil Kennedy's play about an English boy who falls in love with Judy Garland after a retrospective of some of her films; directed by Duane Mazey. Tuesday through Friday at 8 p.m.; $15; through 5/15; $15. At the **Wings Theater,** 154 Christopher Street (627-2961).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; $24. At the **Players**, 115 MacDougal Street (254-5076).

SHMULNIK'S WALTZ—Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey, set in New York City's Lower East Side, about a peddler determined to win the love of the beautiful Rachel. Featured in the cast are Wendy Kaplan, Steve Routman, Rob Gomes, Robert Katims, and Ilana Levine. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $30. At the **John Houseman Theater**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $30–$35. **Orpheum Theater**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. Featured are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, Allan Katz. Tuesday through Thursday at 8; Friday, Saturday at 7 and 10:15; Sunday at 3; $25–$40. **Song of Singapore,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 7/26; $37.50. At the **Mitzi E. Newhouse Theater** in the Lincoln Center compound, 150 West 65th Street (239-6200).

A TERRIBLE BEAUTY—Tatum O'Neal stars in Kevin Breslin's play about the Irish lesbian-and-gay community and their role in the city's St. Patrick's Day Parade controversy. Daily, except Monday, at 8; Sunday at 3; $25–$30. **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

THIS ONE THING I DO—Claire Braz-Valentine's play, in collaboration with Michael Griggs, is about Susan B. Anthony and Elizabeth Cady Stanton, and the saga of the suffrage movement; with a cast of ten, directed by GiGi Rivkin. Through 4/25; Wednesday–Saturday at 8; $10. (Benefit performance 4/25; $25.) **Village Theater**, 133 West 22nd Street (627-8411).

'TIS PITY SHE'S A WHORE—John Ford's Jacobean play, with Val Kilmer and Jeanne Tripplehorn as the brother and sister who fall in love, plus a cast of 23; set in 1930s Italy and directed by JoAnne Akalaitis. With Erik Avari, Mark Smaltz, Jared Harris, Daniel Oreskes, Dierdre O'Connell, Ross Lehman, Rocco Sisto, Wendell Pierce, Frank Raiter. Tuesday–Saturday at 8; Saturday and Sunday at 7; $35; through 4/19. **Newman/Public**, 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

AND MISS REARDON DRINKS A LITTLE—Paul Zindel's comment about three schoolteacher sisters forced to confront the true nature of their family when one of them is accused of sexual misconduct; directed by Bob Verini. Wednesday–Sunday at 8 p.m., 4/15–19; Saturday and Sunday at 3 p.m., 4/18, 19; $10. **Harold Clurman**,, 412 West 42nd Street (751-8290).

BERNIE'S BAR MITZVAH—A cast of 46, with the help of the audience, participates in a theatrical spoof of a Jewish boy's ceremony, with open bar, cocktail party, dinner and dancing to a live band; written/directed by Howard Perloff. Tuesday through Friday at 7; Saturday at 2 and 7; Sunday at 2 and 7; $65–$85. **24-Karat Club**, 327 West 44th Street (1-800-231-8607).

BOTTOM'S DREAM—An elfin musical, adapted by Joan Mazzonelli from *The Tempest,* directed by Joseph LoSchivo; score by James Kurtz. Saturday and Sunday; through 5/3 at 1 and 3 (*dark* 4/18 and 19); $6. **Hartley House,** 413 West 46th Street (666-1716).

BRACE UP!—Chekhov's *Three Sisters* in a translation by Paul Schmidt; 4/16–19 at 8 p.m.; $20. **Wooster Theater**, 33 Wooster Street (966-3651).

BUTTERFLIES ARE FREE—A revival of Leonard Gershe's 1969 play (and 1972 film) concerning the struggle of a blind young man (Jerry Snee) to break free of his overprotective mother (Alice Gold); Vic River plays a slimy fringe-theater director. However, there's a teenage divorcée (Joleé Becker) living next door; directed by Rachel-Louise Rubin. Tuesday–Saturday at 8; Sunday at 3; through 4/19; $12. Twinfish production, **Pelican Studio**, 750 Eighth Avenue (947-0746).

FARTHER WEST—John Murrell's play, set in 1880 Calgary, where the incident actually occurred, when only three careers were open to women—wife, teacher or prostitute. It concerns an independent woman who elects to live free of male domination; directed by Victoria Liberatori; with a cast of nine. Tuesday–Saturday at 8, Sunday at 3; from 4/21; $10. **Judith Anderson Theater**, 422 West 42nd Street (924-1536).

FORTUNE AND MEN'S EYES—John Herbert's powerful prison drama revealing the lives of four young people struggling to survive man's inhumanity to man; directed by Fred Fondren. With Michael Boland, Robert Ramos, Sean Deming, and Stephen Broker. Thursday–Saturday at 8; $5 to $10; through 5/2. **Prometheus**, 239 East 5th Street (477-8689).

LAUGHING WILD—Christopher Durang's play describing the hassle two people go through just living in New York City. 4/21–25 at 8, and 4/26 at 3; $10. **Alice's Fourth Floor**, 432 West 42nd Street (315-2874).

LIKE TO LIVE—Two one-act plays: *Like to Live*, based on *The Winter's Tale*, and *Tissue*, about a girl who must have a mastectomy; both by Louise Page, both directed by Edward Berkeley, and both featuring Meg Wynn Owen. (Remember? She was Hazel Bellamy in TV's *Upstairs, Downstairs.*) Wednesday through Monday; at 8 p.m.; 4/23 through 5/10 at 8 p.m.; $12. A Willow Cabin production at the **One Dream Theater**, 2 North Moore Street (886-1889).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677).● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's problems. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $20 to $26. At the **Heckscher,** 1230 Fifth Avenue, at 125th Street (369-6500).

THE LOVE AFFAIRS OF AN OLD MAID—Claire Olivia Moed stars in Lucinda Rhea Zoe's play, set in Missouri at the turn of the century and centering on the sexual awakening of an anything-but-dull librarian. Thursday through Saturday at 8 p.m.; 4/16–5/2; $8. At the **WOW Cafe**, 59 East 4th Street (460-8067).

MADE TO BE BROKEN—A play by Nathaniel Hunt about losing big; directed by Nick Lindsay; with Timothi Jane Graham, Nathaniel Hunt, and Toby Huss. 4/16–20, 23–26, at 8:30 p.m.; $10. At the **Tribeca Lab**, 79 Leonard Street (966-9371).

THE MOSES MASK—Mark M. Thalenberg's play, directed by Du-Yee Chang, reflects the plight of homeless people in suburban areas of the U.S. and tells of a youth who fought in the Persian Gulf War and returned to his hometown to find a future in hard economic times. With William Lucas, Eugene Osborne Smith, Eva Lowe, Du-Yee Chang, and Terrence Cranendonk. Tuesday through Friday at 8 p.m.; 4/21 to 24; $10. Korus Players. At the **Washington Square Church**, 138 West 4th Street (247-0591).

MUD—Maria Fornes's tale of a country girl who yearns for education and liberation but is brought down by the men near her. Thursday—Sunday at 8; through 4/26; $10. **NADA**, 167 Ludlow Street (420-1466).

NIGHT MUST FALL—A revival of the Emlyn Williams classic thriller about a self-centered psychopath who ingratiates himself into the affections of an aged invalid and her repressed niece; directed by Marc Raphael; with a cast of eight. Friday–Monday at 8; 4/17–20; 5/1–4; $10. **Pulse Ensemble Theater**, 870 Sixth Avenue, between 30th and 31st Streets (213-0231).

NUYORICAN NIGHTS—Miguel Piñero's musical play, directed by Rome Neal, about a troupe of actors looking for a writer to complete an ending for their play. Thursday through Saturday at 7:30 p.m.; through 4/19; $10. At the **Nuyorican Poets Cafe**, 236 East 3rd Street (465-3167).

ON THE VERGE—*(Or The Geography of Yearning).* Eric Overmyer's comedy, directed by Peter Basch, is about three Victorian women on a safari into a new landscape of the future. With Barbara Bragg, Teresa Wolf, Adriana Maxwell, Brian Howe. Tuesday through Saturday at 8; through 4/25; $10. **Theater Row Theater**, 424 West 42nd Street (279-4200).

PERPETRATOR—Tedd Smith's drama, directed by Tom Ferriter, was inspired by newspaper accounts of the 1982 trial of Jack Henry Abbott and his association with novelist Norman Mailer, who befriended the convict and worked for his release from prison. With a cast of nine. Thursday through Monday at 8; Sunday at 3; $10. A Singers Forum production at the **Singers Theater**, 31 West 21st Street (366-0541).

THE RIVALRY OF DOLLS—In James Purdy's play, three women related by blood are separated by disparate, cruel, and tender competition for a widowed father; directed by John Uecker. With Crystal Field, Richard Willis, Kitty Crooks, Christine Langner, Gordon MacDonald, Paul Anthony Stewart. Thursday to Sunday at 8; 4/16, 17, 18, 19; $10. **Theater for the New City**, 155 First Avenue, between 9th and 10th Streets (254-1109).

ROSEMARY FOR REMEMBRANCE—David Pittu's comedy about a beautiful heiress who died of cyanide-laced champagne at an elegant London nightclub. With Kristen Johnston, Hilary Hinckle, Neil Pepe, the author, Todd Weeks, and Sarah Eckhardt. Friday and Saturday at 10; through 4/25; $6. At the **Atlantic Theater**, 336 West 20th Street (645-8755).

A SNAKE IN THE VEIN—Alan Bowne's drama is set in a seedy drug-rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation; directed by Jimmy Bohr. Friday and Saturday at 8; Sunday at 7; $10. **Manhattan**, 120 West 28th Street (727-7722).

TCHAIKOVSKY—Chad Beguelin's play follows the passionate life of the nineteenth-century composer as he strives to overcome the demons that will destroy him. 4/23–5/10; Thursday–Sunday at 8; $10. **Playground Theater**, 230 East 9th Street (982-5127).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200).● ●

THE WAR OF THE WORLDS—Steven Nunns's adaptation of the 1938 Orson Welles radio broadcast that frightened half the nation, which he also directed and used to indicate the potential for mass manipulation by fusing rock-and-roll and video imagery. Thursday through Saturday at 7:30 p.m.; Sunday at 3 p.m.; through 4/25; $8. At the **Mabou Mines Theater**, 150 First Avenue, at 9th Street (886-1894).

WOMEN OF MANHATTAN—John Patrick Shanley's play about the love of three women and the men in their lives, examining how each woman finds something new about herself through her friends; directed by Mark Kincaid; with a cast of five. 4/24, 25; 5/1 and 2, at 8; 4/30 at 7. Cast 54 Stage at Michael Carson Studios, 250 West 54th Street (1/718-937-8747).

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GIOVANNI FRANCESCO BARBIERI (IL GUERCINO)—Paintings and drawings by this 17th-century Italian artist, including the artist's only still life and self-portrait, and other works from public and private collections; through 4/20. Feigen, 49 E. 68th St. (628-0700).

CHANG DAI-CHIEN—Paintings of landscapes and figures, and studies of fish, trees, and insects; through 5/2. Wender, 3 E. 80th St. (734-3460).

RICHARD AND HERVE DI ROSA—An installation of paintings and sculpture by both; through 4/30. French Embassy, 972 Fifth Ave. (439-1406), see "Solos," "57th Street Area."

IRENE FROLIC—Glass and metal sculptures from her "Labyrinth Series"; through 4/25. Kaplan Modern, 969 Madison Ave. (535-2407).

NANCY GRAVES—New sculpture; through 4/25. Knoedler, 19 E. 70th St. (794-0587).

GEORGE GROSZ—Watercolors and drawings from the 1920s; through 4/30. Soufer, 1015 Madison Ave. (628-3225).

WILLIAM STANLEY HASELTINE—Drawings and watercolors of landscapes in Mt. Desert Island in Maine, western Massachusetts, Venice, and Germany, executed in the late 1850s and 1860s; 4/16–5/30. Berry-Hill, 11 E. 70th St. (744-2300).

JORGE IMMENDORF—Paintings from the 1970s with vibrant cartoon-like images and captions, in a series titled "I Wanted to be An Artist"; through 4/18. Werner, 21 E. 67th St. (988-1623).

PETER KENNARD—Paintings from his "Stop" series and a limited edition portfolio of photomontages; through 5/29. Kent, 47 E. 63rd St. (980-9696).

THOMAS MCNICKLE—Watercolors of the rural landscape surrounding his home in Volant, Pennsylvania; through 4/25. Cudahy's, 170 E. 75th St. (879-2405).

FAIRFIELD PORTER—Figurative paintings from the collection of the Parrish Art Museum; through 5/22. Hunter College, 695 Park Ave. (772-4991).

JEANNE RIJ-ROUSSEAU—Cubist still lifes by this French painter (1870–1956) who first exhibited her works at the Salon des Independents in 1912; through 5/9. Friedman, 1117 Madison Ave. (794-8950).

DAVID SALLE—Recent drawings; through 4/25. Gagosian, 980 Madison Ave. (744-2313).

REEVE SCHLEY—New paintings and watercolors of beach scenes, landscapes, and still life; through 5/2. Graham Modern, 1014 Madison Ave. (535-5767).

RICHARD SERRA—New drawings, sketchbooks, and etchings that relate to "Afangar," his largest sculpture to date, installed in March 1990 on Videy, a small deserted island near Reykjavik, Iceland; through 4/25. Marks, 1018 Madison Ave. (861-9455).

JONATHAN SILVER—Drawings from the past thirty years; through 4/25. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

GEORGE STAVE—Still lifes, landscapes, and interiors; through 4/25. Kieffer, 28 E. 72nd St. (249-8249).

ANDREW STEVOVICH—Paintings and woodcuts that depict figures involved in day-to-day life; through 5/2. Adelson, 25 E. 77th St. (439-6800).

DONALD SULTAN—Recent paintings of flowers, dominoes, oranges, and other emblematic images; through 4/25. Knoedler, 19 E. 70th St. (794-0550).

BARBARA TAKENAGA—Two nine-panel murals displayed facing eachother and depicting opposite imagery; through 5/9. Marymount Manhattan, 221 E. 71st St. (517-0475).

IDELLE WEBER—Large charcoal drawings of tree boughs; through 5/2. Ralph, 43 E. 78th St. (288-5222).

ALBERT YORK—Landscape paintings from 1963 to the present; through 4/18. Davis & Langdale, 231 E. 60th St. (838-0333).

ADJA YUNKERS/HEDDA STERNE—Abstract paintings from the mid-1980s that incorporate string and collage/Luminous, often transparent abstract paintings that contain soft-edged geometric and chrystalline structures. Through 4/30. CDS, 76 E. 79th St. (772-9555).

57th Street Area

FREDERIC AMAT—Works on paper that use the passage of life, symbolic objects, and sex as subject matter; through 5/8. Prats, 24 W. 57th St. (315-3680).

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).

ARMAN—Recent relief paintings that combine fragmented bicycles, paint brushes, and acry;ic on canvas; through 5/2. Del Re, 41 E. 57th St. (688-1843).

WILLIAM BAILEY—Paintings that depict orderly still-life compositions of bowls, vases, cups, and other containers; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

GEORG BASELITZ—Recent paintings; through 4/18. Pace, 32 E. 57th St. (421-3292).

DOZIER BELL—Paintings and photo-collage works that refer to the topography of Maine, where the artist lives; through 4/29. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOHN-CHARLES BLAIS—Recent paintings and drawings that combine figurative imagery and words; through 5/9. Cavaliero/Navarra, 41 E. 57th St. (223-2828).

JONATHAN BONNER/TIMOTHY PHILBROOK—Vessels constructed from sheet copper/New furniture. Through 5/2. Joseph, 745 Fifth Ave. (751-5500).

PAUL CADMUS—Satirical paintings and drawings from the 1930s to the present; through 4/18. Midtown, 745 Fifth Ave. (758-1900).

MARTIN CHIRINO—Forged iron sculptures, lead collage drawings, and prints by a Spanish artist; through 5/2. Borgenicht, 724 Fifth Ave. (247-2111).

DON B. CHRISTENSEN—Oil paintings on small pieces of found wood; through 4/25. Drake, 50 W. 57th St. (582-5930).

CHRISTOPHER DARTON—Paintings and drawings from the past six years that depict still-life compositions; through 4/25. Forum, 745 Fifth Ave. (355-4545).

BRAD DAVIS/THOMAS LANIGAN SCHMIDT—Recent landscape paintings/Mixed media works in a series titled "The Summer Palace of Czarina Tatlina, 1969–70, A Reconstruction." Through 4/25. Solomon, 724 Fifth Ave. (757-7777).

HERVE AND RICHARD DI ROSA—Paintings and sculpture by two French New Wave artists who are brothers; through 4/25. Janis, 110 W. 57th St. (586-0110).

JANE FREILICHER—Recent landscape and still-life paintings characterized by passages of saturated color and perceptual ambiguities; through 4/25. Fischbach, 24 W. 57th St. (759-2345).

RICHARD GERSTL/OSKAR KOKOSCHKA—Paintings, watercolors, and drawings by both, including works loaned by museums and private collections; through 5/9. St. Etienne, 24 W. 57th St. (245-6734).

JOE GOODE—Recent abstract "Tornado" paintings that suggest the storm-tossed skies of his native Oklahoma; through 5/2. Tilton, 24 W. 57th St. (247-7480).

ROBERT GOODNOUGH—Recent abstract paintings; 4/16–5/16. ACA, 41 E. 57th St. (644-8300).

ROBERT GREENE/CARLETON WATKINS—Recent paintings of small figures and animals in tranquil dreamlike landscapes/Large-scale photographs of Yosemite Valley and the Pacific coast taken between 1861 and 1874. Through 5/2. Miller, 41 E. 57th St. (980-5454).

RED GROOMS—New paintings, sculptures, constructions, and drawings that call on a variety of topics from public life, and are often made up of side-by-side juxtapositions of seemingly incongruous subjects; through 5/2. Marlborough, 40 W. 57th St. (541-4900).

MARSDEN HARTLEY—Paintings and works on paper from the 1920s, when he was living in Europe and beginning to experiment with the Modernist style that would characterize his mature works; through 4/25. Babcock, 724 Fifth Ave. (767-1852).

JULIE HEFFERNAN—Paintings of landscapes and still lifes derived from Old Master sources; through 4/18. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

JOHN HELIKER—Paintings of still life and domestic interiors; through 5/2. Kraushaar, 724 Fifth Ave. (307-5730).

BRYAN HUNT—Recent paintings that contain shapes relating to his sculpture; through 4/25. Blum Helman, 20 W. 57th St. (245-2888).

BILL JENSEN/MYRON STOUT—Recent ink drawings and gouache drawings from 1990–91/Landscape drawings from 1953. Through 5/9. Washburn, 41 E. 57th St. (753-0546).

JUN KANEKO—A ceramic tile wall and ceramic sculptures; through 5/16. Drutt, 724 Fifth Ave. (974-7700).

KIMMO KAIVANTO—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).

ROBERT KIPNESS—Mezzotints and drypoints of landscapes in Lancaster County, Pennsylvania; through 4/25. Donson, 24 W. 57th St. (245-7007).

EDWARD LANING—Realist paintings by this artist (1906–81) who studied with Thomas Hart Benton and John Sloan and was a member of the Fourteenth Street School; through 4/18. Kennedy, 40 W. 57th St. (541-9600).

EPHRAIM RUBENSTEIN—Recent landscape paintings and watercolors; through 4/30. De Nagy, 41 W. 57th St. (421-3780).

WILLIAM SCOTT—Reductive paintings that depict images of jars, bowls, cups, and vases, all completed within the past two years; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

BONELL SILVERMAN—Heavily-impastoed abstract paintings that incorporate gel-saturated fabric; through 4/25. Ulysses, 41 E. 57th St. (754-4666).

JORGE TACLA/MILO REICE—Landscape paintings based on the artist's memories/Painted collages on paper. Through 5/2. Haime, 41 E. 57th St. (888-3550).

JEFF WALL—Recent photographic works that utilize digital technology; 4/15–5/16. Goodman, 24 W. 57th St. (977-7160).

MARK WETHLI—Paintings of luminous minimal interiors; through 5/2. Tatistcheff, 50 W. 57th St. (664-0907).

JAMES WINN—Recent paintings of midwestern landscapes with sweeping, brooding skies; through 4/25.

French, 24 W. 57th St. (247-2457).

PHILIP WOFFORD/ROBERT ARNESON—Paintings and drawings that refer to ancient Mayan culture and the color and light of the Yucatan/Ceramic self-portraits and self-portrait drawings in conte crayon. Through 4/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

DAVID ALDERA—Figurative paintings in egg tempera on panel; through 5/2. Bace, 2 Bond St. (388-9755).

CARL ANDRE—Recent floor sculptures of Quincy granite, from a now-closed Massachusetts quarry; 4/16–5/14. Cooper, 149 Wooster St. (674-0766).

ARMAN—Works executed between 1962–92, from his "Accumulation Series"; through 5/2. Sonnabend, 420 W. Broadway (966-6160).

ERIC BAINBRIDGE—New works; 4/16–5/16. Ala, 560 Broadway (941-1990).

RANDE BARKE—Paintings that combine elements of Cubism and Surrealism; through 4/29. Donahue, 560 Broadway (226-1111).

CECILE GRAY BAZELON/CYNTHIA PRICE—Paintings of Central Park/Paintings and pastel drawings of Vermont scenes. Through 5/2. Perlow, 560 Broadway (941-1220).

ANDREA BELAG—Recent abstract paintings that refer to nature; through 5/16. Anderson, 63 Thompson St. (431-8547).

WILLIE BIRCH—A survey of paintings and sculpture from 1976 to 1990 that chronicle international events in African American history and the realities of everyday urban life; through 4/25. Exit Art, 578 Broadway (966-7745).

ROGER BLAKLEY/PAM LONGOBARDI—Bronze sculpture/Paintings. Through 5/2. Sermas, 19 Greene St. (431-5743).

DOUGLAS BOURGEOIS/JAMES DRAKE—Paintings of figures in surreal landscapes/A sculpture that comprises two massive welded steel fighting cocks. Through 5/16. Roger, 136 Prince St. (966-4017).

ROGER BROWN—Recent paintings on themes of the Persian Gulf War, AIDS, the demise of the family farm, and the erosion of civil liberties; through 4/28. Kind, 136 Greene St. (925-1200).

JAMES LEE BYARS—An installation titled "The Thinking Field" that comprises one hundred white marble spheres placed along the perimeter of an imaginary ellipse; through 4/25. Boone, 417 W. Broadway (431-1818).

KANG CHUNG—New paintings and drawings; through 5/2. Staempfli, 415 W. Broadway (941-7100).

WILLIE COLE—Works on paper and canvas and sculptures that are assemblages of discarded materials found by the artist in his Newark, New Jersey neighborhood; through 5/15. Alexander, 59 Wooster St. (925-4338).

JOHN CURRIN—Paintings of older women; through 5/2. Rosen, 130 Prince St. (941-0203).

JOSE DE CREEFT—Watercolors of landscapes in Mallorca, Spain, Santa Barbara, Connecticut, and Long Island, painted between 1930 and 1970 by this Spanish/American sculptor and painter; through 5/7. Snyder, 588 Broadway (941-6860).

WALTER DE MARIA—New sculpture entitled the "5-9-7 Series" that continues the artist's exploration into the psychic phenomena at work within numerical logic; through 5/9. Gagosian, 136 Wooster St. (228-2828).

DAVID DEUTSCH—Recent large-scale landscape paintings, one of which is motorized and rotates 180 degrees; through 5/2. Burgin, 130 Prince St. (219-8379).

WILLIE DOHERTY—Works that challenge mainstream and journalistic depictions of Northern Ireland, using large-scale photographs with superimposed text; through 4/25. Cugliani, 40 Wooster St. (966-9006).

BILL DREW—Large-scale abstract paintings in distemper; through 5/2. Helander, 415 W. Broadway (966-9797).

PIETER ENGELS/JOE MCGILL—Works that combine images and words, in photographs, sculpture, and objects/Works that comprise objects from the artist's daily life. Through 4/25. LedisFlam, 584 Broadway (925-2806).

KATE ERICSON AND MEL ZIEGLER—New collaborative works in which scent, paint, and earth samples are assembled in three pieces of found 19th-century domestic furniture; through 5/23. Klein, 594 Broadway (431-1980).

XAVIER ESSELINCK—Works on paper in lead and gold; through 4/29. Morrison, 59 Thompson St. (274-9059).

SUZAN ETKIN—New works; through 5/2. Kasmin, 580 Broadway (219-3219).

HANS-PETER FELDMAN—Works that incorporate mass-produced ephemera; through 4/25. 303, 89 Greene St. (966-5605).

MARK FREEMAN—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; through 5/30. Sragow, 73 Spring St. (219-1793).

JULIO GALAN—Dream-like paintings with imagery that draws on his Mexican background, as well as other sources; through 4/20. Nosei, 100 Prince St. (431-9253).

JOHANNES GIRARDONI—Recent encaustic constructions that create a dialogue between the refined and the commonplace and the natural and the man-made; through 4/21. Haller, 415 W. Broadway (219-2500).

PAUL GIOVANOPOULOS—Paintings of serial images arranged on a grid; through 4/25. Meisel, 141 Prince St. (677-1340).

MIKE GLIER—Twenty-six acrylic and charcoal drawings on fiberglass and aluminum panels in a series titled "The Alphabet of Lili"; through 5/16. The Drawing Center, 35 Wooster St. (219-2166).

RENEE GREEN—Three installations that have been produced in other locations during the past year, incorporating sculpture, sound, photography, and other media; through 5/2. Hearn, 39 Wooster St. (941-7055).

GREGORY GRENON—Figurative oil paintings on glass; through 4/25. Jamison Thomas, 588 Broadway (925-1055).

MICHAEL JOAQUIN GREY—Sculpture and photographs that address the development of phenomena in natural and artificial systems; through 5/9. Gladstone, 99 Greene St. (431-3334).

CHRISTIAN GUNTHER/DOROTHEE ZIEGLER—Paintings by a husband and wife who work in Stuttgart, Germany and Volos, Greece; through 5/9. Kelly, 591 Broadway (226-1660).

BURT HASEN/MARK GIBIAN—Recent paintings that represent a series of abstract maps or "mindscapes"/Abstract sculpture in steel and glass. Through 4/25. Shapolsky, 99 Spring St. (334-9755).

PERRY HOBERMAN/JACK RISLEY—An installation of interactive works/Sculptures made from stacked cardboard boxes and electric blankets. Through 4/25. Postmasters, 80 Greene St. (941-5711).

CARTER HODGKIN—Photographic and computer-generated images of human lung tissue on sheets of paper and silk; through 4/25. Berland Hall, 579 Broadway (274-9580).

DAVID HOLLOWELL—Recent paintings and works on paper; through 5/9. Davidson, 415 W. Broadway (925-5300).

JON KESSLER—A two-ton steel and wood music box that plays the "Star-Spangled Banner"; through 4/25. Luhring Augustine, 130 Prince St. (219-9600).

ATTILA KOVACS—Mixed-media paintings on wood titled "Relics"; through 4/30. Levy, 415 W. Broadway (941-0009).

MYRIAM LAPLANTE—Works on canvas that use colored feathers as a substitute for paint, thereby commenting on traditional "women's work" and the role of crafts in contemporary art; through 4/25. Shainman, 560 Broadway (966-3866).

ANNETTE LEMIEUX/ANNETTE MESSAGER—Recent works by both that overlap in themes of loss, identity, and self-reflection; through 5/9. Baer, 476 Broome St. (431-4774).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966-0426).

INGE MAHN—An installation of plaster sculptures that form a "parade" of recognizable forms; through 5/2. Brown, 23 Watts St. (219-1060).

JONI MABE—Artist's books that are a tribute to country music legends; through 5/30. Center for Book Arts, 626 Broadway (460-9768).

SYLVIA PLIMACK MANGOLD—Images of trees in prints and related works; 4/15– 5/30. Alexander Editions, 476 Broome St. (925-2070).

VICTOR MATTHEWS—New pastels, monotypes, and paintings; through 4/25. Portico, 139 Spring St. (941-1444).

THOMAS MCANULTY—Terracotta reliefs and niches that depict isolated everyday objects in architectural interiors; through 5/31. Weiss, 68 Laight St. (925-7313).

MARILYN MINTER—New paintings and prints that examine images of pornography through a woman's eyes; through 5/9. Protetch, 560 Broadway (966-5454).

ELIZABETH MURRAY—Recent abstract paintings; through 4/29. Cooper, 155 Wooster St. (674-0766).

PETER NAGY/STEFANO ARIENTI—A series of drawings that create a continuous frieze, inspired by the life of the Egyptian architect Imhotep/Various pictures engraved into styrofoam and lit from behind. Through 5/2. Gorney, 100 Greene St. (966-4480).

NATAN NUCHI—Paintings that depict a single human figure suspended in darkness; through 5/15. Klarfeld Perry, 472 Broome St. (941-0303).

DOUG OHLSON—Recent abstract paintings; through 4/25. Zarre, 154 Wooster St. (353-3546).

CARL PALAZZOLO—Paintings that combine abstract and identifiable forms; 4/16–5/23. Lennon, Weinberg, 580 Broadway (941-0012).

ELLEN PHELAN—Paintings of dolls in various psychological situations; through 5/2. Toll, 146 Greene St. (431-1788).

GIANNA PIZZI—Paintings on layered paper that incorporate elements of collage, such as items purchased from flea markets in Rome; through 4/30. Ergane, 469 W. Broadway (228-9600).

KEN PRICE—New ceramic cups, plates, and bowls that depict images of contemporary Los Angeles, executed in a Mexican Folk pottery style; through 4/25. Cowles, 420 W. Broadway (925-3500).

JOSEPH RAFFAEL—New paintings and watercolors that pay homage to the artist's love of nature and to the light, color, and heat of the South of France, where he lives; through 4/29. Hoffman, 429 W. Broadway (966-6676).

PEGGY REVENTLOW/NICOLE CALLEBAUT—Figurative sculptures/Paintings and works on paper. Through 4/25. Bustamante, 560 Broadway (226-2108).

ANDREI ROITER—Paintings, objects, and drawings that use everyday occurrences as subject matter; through 4/29. Koury, 89 Greene St. (334-5155).

WINSTON ROETH—New paintings; through 4/25. Stark, 594 Broadway (925-4484).

CRAIG ROPER—Works that comprise layers of photographs, carpet felt, tar paper, and other industrial materials tied together with twine and wire; through 4/29. Cutler, 164 Mercer St. (219-1577).

BILL SCHWARZ—A work titled "Inherent Violence of Geometry" that comprises found photographs, rifle barrels, and other objects; through 4/25. Theodore, 580 Broadway (274-8260).

RICHARD SERRA—Recent large-scale drawings inspired by the artist's journey down the Nile; through 4/25. Pace, 142 Greene St. (421-3292).

CAMERON SHAW—Recent sculpture; through 5/2. Gibson, 568 Broadway (925-1192).

ROGER SHIMOMURA—New paintings and photographs that explore racism towards Asians living in the United States; through 4/21. Steinbaum, 132 Greene St. (431-4224).

CHARLES SIMMONS—Recent sculpture; through 4/25. Castelli, 420 W. Broadway (431-5160).

CARY SMITH/LILLIAN BALL—Recent paintings; through 4/25/Sculptures cast from domestic objects; through 5/2. Rubin Spangle, 395 W. Broadway (226-2161).

RAY SMITH—Recent paintings and sculpture; through 4/25. Sperone Westwater, 142 Greene St. (431-3685).

KEITH SONNIER—Prints, drawings, and multiples from 1990–1992, at Castelli, 578 Broadway (431-6279), through 4/25; sculpture from 1989-92, at Castelli, 420 W. Broadway (431-5160), through 4/25; new works, at 65 Thompson, 65 Thompson St. (219-2219), through 5/2.

KEUNG SZETO—Mixed-media works on paper, linen, and metal; through 4/25. Harris, 383 W. Broadway (431-3600).

ANDREA THOMA—Paintings of abstracted landscapes;

through 4/22. Dannenberg, 484 Broome St. (219-0140).

MATTHEW WEAVER—Recent paintings with collage and map-like imagery; through 5/5. Engelhorn, 591 Broadway (966-6882).

PETER WHITNEY—Sculptures of spiders and their webs constructed from chair parts, bowling balls, lamp parts, and kitchen utensils; through 5/16. Yi, 249 Centre St. (334-5189).

WILLIAM WILKINS/ARNO OEHRI—Paintings on constructions of wood, steel, and concrete/Recent paintings; through 4/29. Foster Goldstrom, 560 Broadway (941-9175).

KEVIN WIXTED—Recent paintings and works on paper; through 4/18. Beitzel, 102 Prince St. (219-2863).

SUSAN WOLDMAN—Life-size mixed-media figures that incorporate found objects; through 5/14. C & A, 96 Spring St. (431-8664).

MARTIN ZIMMERMAN—A work titled "Catalogue Available" that invites viewer participation; through 5/2. Arena, 128 Wooster St. (226-1420).

Other

RODOLPHE BRESDIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books. Through 5/9. Grolier Club, 47 E. 60th St. (838-6690).

FERRIS COOK—Oil paintings inspired by turn-of-the-century garden book designs; through 5/10. Wave Hill, 675 W. 252nd St. (549-3200), Tue.–Sat. 10–5, Sun. 10–7.

GUNTHER DOMENIG—Drawings, photographs, models, and a video documentation of two recent buildings designed by this Austrian architect; through 4/25. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

PIERRE FOLLIET—Watercolors painted between 1985–1992, of cityscapes in New York and Paris and landscapes in northern New Jersey and the South of France; through 5/13. La Maison Francaise, 16 Washington Mews (998-8750), Mon.–Fri. 10–6.

JERRY KEARNS—Paintings and lithographs from 1983–1992 with social and political themes; through 5/29. Lehman College Art Gallery, 250 Bedford Park Blvd. West, Bronx, N.Y. (960-8732).

RUTH AIZUSS MIGDAL—Sculptures that construct and deconstruct parts of the female figure, made with separately cast bronze components that are welded together; 4/15–5/9. Lust, 61 Sullivan St. (941-9220).

ILONA RUEGG—Paintings and works on paper by a Swiss artist; through 5/10. Swiss Institute, 35 W. 67th St. (496-1759).

ROSA VALADO—Sculpture and installations; through 5/10. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). "Five Latin American Artists," with works by Cardenas, Gironella, Morales, Segui, Toledo; through 5/23.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works by Beuys, Broodthaers, Duchamp, Manzoni; through 5/16.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Consumed," with works by Karrenberg, Neidich, Tiravanija; through 5/10.

GOFFMAN—18 E. 77th St. (744-5190). Works by Cornwell, Hoskins, McCarthy, Schuyler, Wyeth, others; through 4/25.

REHS—305 E. 63rd St. (355-5710). French paintings from 1880–1940, by Bouguereau, Dupre, Galien-Laloue, Knight, Toudouze, Vlaminck, others; through 4/24.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "The Wall Project," with works by 76 artists to benefit the Sculpture Center's "Artists in the Schools" program; through 4/25.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings by American artists who worked in France between 1875 and 1925, including Beckwith, Boggs, Butler, Cassatt, Frieseke, Hale, Metcalf, Twachtman, others; through 6/27.

URDANG—23 E. 74th St. (288-7004). A celebration of Bertha Urdang's eightieth birthday with works by gallery artists; through 4/25.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Designs, costumes, marionettes, and other works related to the Avant-Garde theater, by Archipenko, Exter, Larionov, Lissitzky, Popova, Vialov, others; through 5/30.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th and 20th-century artists, including Desmazieres, Meckseper, Redon, Tissot, others; through 5/16.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th- and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro, Picasso, Tapies, others; through 5/15.

LELONG—20 W. 57th St. (315-0470). Works by Bourgeois, Jaar, Kounellis, Nauman, Solano, Tapies; 4/16–5/16.

PAINEWEBBER—1285 Ave. of the Americas (713-2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; 4/16–6/26.

ROSENBERG & STIEBEL—32 E. 57th St. (888-5008). "Miracle in Memphis," with paintings, porcelain, glass, ceramics, and other works on loan from the Dixon Gallery and Gardens in Memphis, Tennessee; 4/17–6/15.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "In Your Face: Politics of the Body and Personal Knowledge," with works by Bourgeois, Kass, Kazuko, Mendieta, Smith, others; through 4/22.

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "Cognitive Abstraction," with works by Costan, Erickson, Ford, Hazlitt, King, Morosan, Oji, Palmer, Sordillo; through 5/31.

BRIET—558 Broadway (334-0433). "An Exhibition for Satyajit Ray," with works by Barrat, Brandl, Dickson, Folon, Lam, Pierson, Ray, Riopelle, Tobey, others; through 5/16.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GERING—476 Broome St. (226-8195). Paintings by Bloodgood, Bullock, Cohen, Kinmont; through 4/25.

GOOD—532 Broadway (941-8066). "The Open Work," with works by Armajani, Fahlstrom, Gorchov, Hyde, Johns, Zapkus; through 5/2.

GRANARY BOOK—568 Broadway (226-5462). Books by fifty contemporary book artists; 4/15–5/9.

HAWKINS—448 W. Broadway (477-5699). Works by seven artists that contribute to a staged tabloid tableau; through 4/25.

HUMPHREY—594 Broadway (226-5360). Found objects, assemblages, and constructions by Abrams, Arai, Dolberg, Fay, Garcia, Palaia, others; through 5/2.

KOOL ART—375 W. Broadway (966-9277). "The New Art Scene," with paintings, sculpture, video, and performance by forty artists; through 5/30.

LIGUORI—93 Grand St. (334-0190). "As If/Such As," with works by Friebe, McCallister, Smith, Spurrier; through 4/25.

SHAPOLSKY—99 Spring St. (334-9755). "The Prevailing Fifties," with works by Abbott, Barrer, Dehner, Johnson, Jagger, Muller, Thomas, others; through 4/25.

STEINGLADSTONE—99 Wooster St. (925-7474). Early works by Arte Povera artists, including Anselmo, Boetti, Fabro, Kounellis, Merz, Penone, Zorio, others; through 5/30.

TELLER—568 Broadway (941-7335). Prints and drawings from the 1930s by Blashko, De Lappe, Moore; through 4/25.

THORP—103 Prince St. (431-6880). "Paint," with paintings by Barcelo, Chia, Humphrey, Mitchell, Olitski, Resnick, Snyder, others; through 5/9.

THREAD WAXING SPACE—476 Broadway (966-9520). "Behind Bars," with works by Ashbaugh, Etkin, Humphries, Klauber, Liddell, Mosset, Scully, Westfall, others; through 4/25.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056). "Sexual Harassment: A Dialogue," with works by Bard, Carvalho, Edelson, Granet, Grossman, Semmel, Spero, Stevens, others; through 4/27.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; through 4/25.

X-ART FOUNDATION—578 Broadway (677-8146). An exhibition to benefit The X-Art Foundation and its publication, *Blast*, with works by Anastasi, Benglis, Chamberlain, Faust, Golub, Kosuth, Lemieux, Patkin, Spero, others; through 4/18.

Other

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREY GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780). Painted photographs and knitted wall installations by Elaine Reichek, murals by Lily van der Stokker, window installation by Arne Svenson; through 5/16.

ILLUSTRATION—330 E. 11th St. (979-1014). Prints and drawings in black and white, by Beck, Bryan, Drescher, Ortega, Russo, Sala, others; through 5/17.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part II," with works by Lusane, Saar, Suarez; through 5/1.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn, N.Y. (718-875-4031). "The Enduring Thread: El Hilo Perpetuo," with works by Briseno, Estrada, De la Vega-Pujol; through 5/23.

X.I.L.—54 E. 1st St. (475-5831), Fri. and Sat. 1–6. "My Fetish & You," an exhibition of stenciled images on the subjects of fetishes and eroticism, with works by ArtFux, Augustine, Cockrill, English, Goodwill, Volpe, others; through 5/2.

PHOTOGRAPHY

GWEN AKIN AND ALLAN LUDWIG—Recent collaborative photographs that suggest a world of twilight, solitude, and silence. Through 5/20. Auchincloss, 558 Broadway (966-7753).

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austen's photographs of her friends and family on Staten Island in the late 1800s; through 5/22. Arsenal, Fifth Ave. and 64th St., in Central Park (360-1309).

SANDRA BAKER—Photographs of New York; through 4/25. Neikrug, 224 E. 68th St. (288-7741).

BRUCE CRATSLEY—Black-and-white portraits, street scenes, figure studies, and still lifes; through 5/9. Goldberg, 52 E. 76th St. (288-1276).

LOUISE DAHL-WOLFE—A selection of photographs from 1935–1960, including portraits, fashion, and nudes; through 5/2. Staley-Wise, 560 Broadway (966-6223).

BARBARA ESS—New photographs; through 4/25. Marcus, 578 Broadway (226-3200).

ROBERT HEINECKEN/GARRY WINOGRAND—Recent photographs that are collages of imagery from popular culture/Photographs from the 1950s and early 1960s. Through 5/2. Pace/MacGill, 32 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "A Moment Before: Jews in the Soviet Union by Frederick Brenner"; "About Face: Portraits from the I.C.P. Permanent Collection"; "The Sierra Club Outing by Ansel Adams"; through 4/19.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary

American Photography"; through 4/25.

BRAD IVERSON—Photographs that depict the effects of urban renewal on Detroit and its people; through 5/8. Camera Club of New York, 853 Broadway (260-7077).

BILL JONES—Photographs made with found light sources and multiple free-standing lenses; 4/18–5/16. Lipton, 67 Prince St. (925-7140).

HELEN LEVITT/YOSHIKO ITO—Black and white and color photographs taken over the past fifty years, with an emphasis on humor/Sequential contact prints of cloud patterns, animal close-ups, and self-portraits. Through 5/16. Miller, 138 Spring St. (226-1220).

LOWINSKY—575 Broadway (226-5442). Photographs of Notre Dame de Paris, circa 1851, by Bisson Freres; bird eggs and nests, 1900–30, by Richard Tepe; anonymous diagnostic pictures from an English insane asylum, circa 1870s; through 5/30.

MERCANTILE LIBRARY OF NEW YORK—17 E. 47th St. (755-6710). 19th-century photographs of Walt Whitman from private and public collections, by Cox, Eakins, Kurtz, Pearsall, Sarony, Willams, others; through 5/29.

ROBERT MIZER—Physical culture photographs from the 1950s; through 4/25. Wessel O'Connor, 60 Thomas St. (406-0040).

JOHN PFAHL—Recent color photographs of waterfalls, including Niagara Falls, Frank Lloyd Wright's Fallingwater, and the falls of Yellowstone; through 5/9. Borden, 560 Broadway (431-0166).

RICE—325 W. 11th St. (366-6660). "Flesh & Stones," with photographs by Davis, Gentl, Goldman, Jones, Sinclair, Szoka, Turner; through 4/26.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); 4/18–7/31. China Institute in America, 125 E. 65th St. (744-8181).

PAMELA SCHEINMAN—Photographs of cemetery art in Mexico; through 5/2. Grass Roots, 560 Broadway (431-0144).

BASTIENNE SCHMIDT/WILLIAM GREINER—Photographs that document poverty and death in Colombia/Color photographs of funeral wreaths in a New Orleans cemetery. Through 4/25. Opsis, 561 Broadway (966-8881), Sat. only.

CINDY SHERMAN—New photographs; through 5/9. Metro Pictures, 150 Greene St. (925-8335).

SEAGRAM—375 Park Ave. (572-7000), Mon.–Fri. 9–5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

GEORGE TICE—Recent photographs of landscapes in Yorkshire, England; through 5/23. Witkin, 415 W. Broadway (925-5510).

NICK WAPLINGTON—Photographs of the designer Isaac Mizrahi at work; through 5/2. Danziger, 415 W. Broadway (226-0056).

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; through 4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.'" Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.'"

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otavipithecus."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 4/26: "Arman 1955–1991: A Retrospective." Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." 4/21–10/25: "Modern Design: 1890–1990." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 5/5: "Allegories of Modernism: Contemporary Drawing." 4/16–10/12: "Kaj Franck: Designer." 4/16–7/7: "Gertrude Käsebier, Photographer."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 5/3: "167th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 5/2: "Recent Acquisitions: Photography." Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." Through 6/10: "Judy Garland: A Celebration."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7: "Africa and the Diaspora: Selections from the Permanent Collection." Through 6/7: "The Art of Archibald J. Motley, Jr."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . Through 4/19: "William Wegman." Through 5/10: "Terry Winters." Through 5/17: "Paul Strand." Through 6/21: "Joan Mitchell: Pastel." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/15 at 10 a.m. and 2: "Photographs." On view from 4/11.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 4/16 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 4/11.

DOYLE—175 E. 87th St. (427-2730). Next sale on 4/22.

PHILLIPS—406 E. 79th St. (570-4830). 4/15 at 3: "Important Jewelry and Silver." On view from 4/11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/15 at 2 and 4/16 at 10 a.m. and 2: "Magnificent Jewelry." On view from 4/10. 4/15 at 10:15 a.m. and 2: "Arcade American Paintings." On view from 4/10.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 15

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA, Simon Rattle conductor; with soprano Elise Ross, pianist Emanuel Ax. Schoenberg's *Pierrot Lunaire,* Op. 21; Prokofiev's Piano Concerto No. 1 in D-Flat, Op. 10; Debussy's *Images*. Carnegie Hall at 8. $12–45. Pre-concert lecture at 6:45 in the Main Hall.

JUILLIARD STRING QUARTET—With violist Nobuko Imai. All-Mozart program: String Quartets in C, K. 157; B-flat, K. 172; F, K. 168; G Minor, K. 516. Alice Tully Hall at 8. $25.

AYSEGUL DURAKOGLU, pianist. Shostakovich's Prelude and Fugue in D-Minor; Schumann's *Kreisleriana*; Kamran Ince's *The Blue Journey;* Chopin's Sonata in B Minor. Merkin Concert Hall at 8. $15.

JEFFREY SIEGEL, pianist. Works by Copland and Bernstein; with discussion. 92nd St. Y at 8. $15.

SAVORY SINGERS, Robert Roper conductor. Concert performance of Gilbert and Sullivan's *Pirates of Penzance*. CAMI Hall, 165 W. 57th St. (722-1285), at 8. Free.

RANDY WESTON, composer-pianist. Jazz. Alternative Museum, Broadway and Houston St. (966-4444), at 8. $8.

JUILLIARD STUDENTS—A selection of solo and chamber works for guitar. Alice Tully Hall at 1. Free.

INTERNATIONAL STRING QUARTET—Works by Beethoven, Shostakovich. IBM Garden Plaza, Madison Ave. and 57th St. at 12:30. Free.

"EINSTEIN AT BAR ROOM 432"—Featuring Guy Klucevsek, Christian Marclay, other artists on Einstein Records. Bar Room 432, Washington and 14th Sts. (366-5680), at 8. $10.

ROLANDO BRICENO AND LATIN ENSEMBLE—Jazz. St. Peter's Church, Lexington Ave.and 54th St. (935-2200), at 7. $5.

ST. BARTHOLOMEW'S CHOIR, James Litton conductor; with organist William Trafka. Faure's *Requiem;* Faure's *Cantique de Jean Racine*. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. $10.

"JAZZ AT BROOKLYN LAW SCHOOL"—Featuring clarinetist Paul Green, others. Brooklyn Law School, 250 Joralemon St., Brooklyn (718-522-4989), at 7. $10.

Thursday, April 16

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; with violinist Nigel Kennedy. Sibelius's Violin Concerto; Brahms's Symphony No. 1. Avery Fisher Hall at 8. $10–$50.

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA, Simon Rattle conductor. Debussy's *Jeux (Poeme Danse);* Elgar's *Falstaff,* Op. 68; Stravinsky's *Le Sacre du Printemps*. Carnegie Hall at 8. $12–$45. Pre-concert lecture at 6:45 in the Main Hall.

MOZART ON PERIOD INSTRUMENTS—Featuring fortepianists Steven Lubin, Malcolm Bilson, soprano Cyndia Sieden, Orchestra of the Old Fairfield Academy. Piano Sonata in B-flat, K. 333; Piano Concerto No. 2 in A, K. 414; selected concert arias; Piano Concerto No. 6 in B-flat, K. 238. Alice Tully Hall at 8. $22.

NEW YORK PHILOMUSICA—With mezzo-soprano Lorraine Hunt. Beethoven's Trio No. 2 in E-flat; Harbison's *Mottetti de Montale* (premiere); Hummel's Septet in D Minor. Merkin Concert Hall at 8. $20.

MANHATTAN CHAMBER ORCHESTRA, Richard Auldon Clark conductor; with soprano Margaret Astrup. Works by Barber, Paul Creston, Alan Hovhaness, Gould. Symphony Space at 8. $10.

MUSICIANS FROM MARLBORO—Violinsts Todd Phillips, Mark Steinberg, violist Steven Tenenbom, others. Mozart's Divertimento in F, K. 247; Schoenberg's String Trio, Op. 45; Dvorak's String Quintet in G, Op. 77. Metropolitan Museum at 8. $15.

ESSENTIAL MUSIC—Rare works by John Cage. Greenwich House Auditorium, 27 Barrow St. (569-9250), at 8. $10.

ELECTRONIC MUSIC CENTER—Art Kreiger and students of the Center perform electronic works. Miller Theatre, Broadway and 116th St. (854-7799), at 8. Free.

NEW YORK CONTEMPORARY MUSIC BAND—Works by Francesco Accolla, Mario Davidovsky, Hans Werner Henze, others. Washington Square Church, 135 W. 4th St. (222-6575), at 8. $5.

TRIO LYRICA—Shostakovich's Trio; Haydn's Trio, Op. 30. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

WESTERN WIND—*The Passover Story*. World Financial Center Winter Garden, West St. between Vesey and Liberty Sts. (945-0505), at 12:15. Free.

JEANNE LEE, organist. Works by Mendelssohn, Bach. St. Paul's Chapel, Broadway and 116th St., at 12:05. Free.

MOTET CHOIR—*Tenebrae*. Riverside Church, RSD and 122nd St. (222-5900), at 8. $5.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Christopher Costanza, pianist Albert Kim. Beethoven's Sonata for Violin and Piano in F, Op. 24, "Spring"; Schumann's *Kinderscenen* for Piano, Op. 15; Beethoven's Piano Trio No. 2 in G, Op. 1. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

MICHAEL BORISKIN, pianist. Works by Bernstein, Alban Berg, others. Aaron Copland School of Music, Queens College, Kissena Blvd. and the Horace Harding Expressway (718-275-5000), at 8. $9.

Friday, April 17

NEW YORK PHILHARMONIC—See 4/16. Today at 11 a.m. Pre-concert lecture at 9:30 a.m. in the sixth-floor board room.

"YOUTH MUSIC DEBUT"—Featuring the Flint Youth Symphony Orchestra, Wayzata High School Orchestra, Apollo High School Orchestra. Works by Beethoven, Dvorak, Bach, Rachmaninov, Chopin, Tchaikovsky. Carnegie Hall at 8. $19–$29.

"A MEDITATION ON THE PASSION"—Featuring baritone Wilber Pauley, the Cathedral Combined Choirs, the Cathedral Instrumental Ensemble, conductor Bruce Fifer, others. Works by Heinrich Schutz, Allegri, Palestrina. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10.

HSIN/CHEN/LONG TRIO—Conductor-violinist Mingfeng Hsin, cellist Chien-an Chen, pianist Beatrice Long. Haydn's Piano Trio No. 27 In C, H. XV; Brahms's Trio No. 2 in C, Op. 87; Mendelssohn's Trio in D-Minor, Op. 49. Taipei Theater, McGraw-Hill Building, Concourse level 2, Ave. of the Americas between 48th and 49th Sts. (373-1850), at 7:30. $8.

SOUNDS OF BLACKNESS—With Chris Walker, Mint Condition. Gospel. Apollo Theatre, 253 W. 125th St. (864-0372), at 7, 11. $20–$30.

Saturday, April 18

KOREAN SYMPHONY ORCHESTRA OF NEW YORK, Kyung Hum Shim conductor; with soprano Mira Yang, pianist Michelle Min-Kyung Park, flutist Linda Chung, violinist Joo Jin Lee. Mozart's Overture to *Idomeneo;* Mozart's Piano Concerto No. 12, K. 414; two Mozart arias; Mozart's Flute Concerto No. 1 in G, K. 313; Mendelssohn's Violin Concerto in E-Minor, Op. 64; Alice Tully Hall at 8. $15–$25.

HSIN/CHEN/LONG TRIO—See 4/17.

PASCHAL VIGIL SERVICE—John R. Cole composer. *Tenebrae,* the passion story performed by choir, soloists, and chamber orchestra; other works. Madison Avenue Presbyterian Church, Madison Ave. and 73rd St. (288-8920), at 9. Free.

RANCE ALLEN GROUP—Gospel. Apollo Theatre, 253 W. 125th St. (864-0372), at 7, 11. $20–$30.

Sunday, April 19

NEW ENGLAND SYMPHONIC ENSEMBLE, John Rutter conductor. Vivaldi's *Gloria;* Rutter's *Gloria;* Rutter's *Te Deum*. Carnegie Hall at 8. $19–$35.

AMERICAN SYMPHONY ORCHESTRA, Catherine Comet conductor; with pianist Christopher O'Riley. Schumann's Piano Concerto; Mussorgsky's *Pictures at an Exhibition;* Weber's *Konzertstuck,* Op. 79. Carnegie Hall at 3. $6–$40.

ROY EATON, pianist. Chopin's Prelude No. 13 in F-sharp, Op. 28; Waltz No. 1 in A-flat, Op. 69; Nocturne No. 2 in F-sharp Minor, Op. 48; Bach's Prelude and Fugue in C-sharp Minor; Mozart's Sonata in A, K. 331; premiere of Adolphus Hailstork's Trio Sonata. Alice Tully Hall at 3:30. $20.

HSIN/CHEN/LONG TRIO—See 4/17. Today at 2.

ST. BARTHOLOMEW'S CHOIR, James Litton conductor. Herbert Sumsion's G Major Setting of the *Magnificat and Nunc Dimittis;* anthems by Flor Peeters, Richard Dirkson, Claudio Casciolini; William Walton's *Coronation Te Deum*. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. Free.

DEBBI SPITZ ENSEMBLE—Jazz. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

Rembrandt

W^m Shakspere

L da Vinci

L.v. Beethoven

Mozart

Vincent

Edgar Allan Poe

Elizabeth Barrett Browning

Renoir

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MUSIC & DANCE

NANCIANNE PARRELLA, organist; with the Holy Trinity Bach Orchestra. Easter Oratorio; Sinfonia from Bach's Cantata No. 29. Holy Trinity Lutheran Church, Central Park West and 65th St. (877-6815), at 5. Free.

SAINT THOMAS CHOIR—With organist Gerre Hancock. Stanford's *Magnificat* in A; Britten's *Rejoice in the Lamb,* Op. 30. St. Thomas Church, Fifth Ave. and 50th St. (757-7013), at 3. Free.

BARGEMUSIC—See 4/16. Today at 4. $18.

Monday, April 20

EDITH CHEN, pianist (N.Y. debut). Haydn's Sonata in E, Hob. XVI: 31; Beethoven's Sonata in A, Op. 101; two Rachmaninov preludes; Schumann's Variations on a Theme by Clara Wieck, Op. 14; Prokofiev's Sonata No. 6 in A, Op. 82. Weill Recital Hall at 8. $12.

COSMOPOLITAN CHAMBER PLAYERS—Pianist Sandra Rivers, violinist Eric Grossman, cellist Daniel Gaisford. Prokofiev's Sonata for Violin and Piano in F Minor, Op. 80; Barber's Sonata for Cello and Piano; Handel-Halvorsen's *Passacaglia;* Mendelssohn's Trio in D Minor, Op. 49. Merkin Concert Hall at 8. $10.

"YVONNE CONSTANT CHANTE YVES MONTAND"—Singer Yvonne Constant performs hits from the forties in a tribute to Yves Montand. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8:45. $20.

PINCHAS ZUKERMAN, violinist; with violinist Thomas Kornacker, violists Carla-Maria Rodrigues, Cynthia Phelps, cellists Timothy Eddy, Peter Howard, pianist Marc Neikrug. Mozart's Piano Quartet in E-flat, K. 493; Mozart's Viola Quintet in G Minor, Op. 516; Brahms's String Sextet in G, Op. 36. Metropolitan Museum at 8. Sold out.

LIONEL HAMPTON'S 84th-BIRTHDAY CELEBRATION—Featuring Clark Terry, Milt Hinton, Al Grey, Jon Faddis, Paquito D'Rivera, Doc Cheatham, Arvell Shaw, others. A benefit concert for the Jazz Ministry at St. Peter's. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7:30. $15.

NEW MUSIC CONSORT—Charles Wuorinen's *Fortune;* Oliver Lake's *E9 B9 Beat 9;* Anne Lebaron's *Telluris Theoria Sacra;* Krzysztof Penderecki's String Quartet No. 2. Manhattan School of Music, Broadway and 122nd St. (362-0962), at 8. $8.

WESTWINDS TRIO—Works by Ibert, Claude Arrieu, Loucheur. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $2.

Tuesday, April 21

NEW YORK PHILHARMONIC—See 4/16. Tonight at 7:30. Sold out.

NEAL RAMSAY, saxophonist; with pianist Ann Newton. David Bridge's setting of Jan Wesson poems; selections from Bernstein's *West Side Story;* Ravel's *Piece en Forme de Habanera;* Ramsay's *Excursion;* Burnet Tuthill's Sonata, Op. 20; Dubois's *Pieces Caracteristiques en Forme de Suite;* Paul Bonneau's *Caprice en Forme de Valse.* Weill Recital Hall at 8. $15.

DA CAPO PLAYERS—Flutist Patricia Spencer, clarinetist Laura Flax, cellist Andre Emelianoff, pianist Sarah Rothenberg; with soprano Lucy Shelton. Works by Shulamit Ran. Merkin Concert Hall at 8. $12.

JUILLIARD STUDENTS—Chamber music. Paul Hall, 60 Lincoln Center Plaza, at 8. Free.

COLUMBIA COMPOSERS—Featuring composers Greg D'Alessio, Sam Hayden, Steve Kinigstein, David Pickel, Mara Helmuth. Miller Theatre, Broadway and 116th St. (854-7799), at 8. Free.

NEIL WRIGHT, organist. Works by Handel, Franck, Bach. Trinity Church, Broadway and Wall St. (602-0873), at 5:30. $2.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 4/13 at 6:30 (note time): Wagner's *Parsifal,* Levine conducting; Polaski, Lakes, Wlaschiha, Mazura, Rootering. 4/14 at 8: Strauss's *Elektra,* Levine conducting; Behrens, Gessendorf, Rysanek, King, Rootering. 4/15 at 8: Britten's *Billy Budd,* Mackerras conducting; Clark, Hampson, Morris, Held, Courtney. 4/17 at 6:30 (note time): *Parsifal;* same as 4/13. 4/18 at 2 (note time): *Elektra;* same as 4/14. 4/18 at 8: *Billy Budd;* same as 4/15 except Hartman for Held.

Other

REPERTORIO ESPAGNOL—Moreno Torroba's *Luisa Fernanda.* Gramercy Arts Theatre, 138 E. 27th St. (889-2850). 4/19 at 3. $20.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—4/20–6/20. Tickets: $16–$65. 4/20, 4/21 at 8: *Peter and the Wolf; Symphonic Variations; Theme and Variations.*

New York Theatre Ballet

FLORENCE GOULD HALL—4/18–4/26. Tickets: $17.50. 4/18, 4/19 at 1, 3:30: Donald Mahler's *Cinderella.* 55 E. 59th St. (355-6160).

ODC/San Francisco

JOYCE THEATER—Through 4/19. Tickets: $20. 4/14–4/17 at 7; 4/18, 4/19 at 2, 7: *The Velveteen Rabbit.* The group also performs at the World Financial Center Winter Garden, West St. between Vesey and Liberty Sts., on 4/15 at 12:15; free.

Jazz Tap Ensemble

JOYCE THEATER—4/21–4/26. Tickets: $23. 4/21 at 8: *Caravan; Autumn Leaves; Solo; Doxie; Monk Pieces.* With dancer Jimmy Slyde.

Mark Morris Dance Group

MANHATTAN CENTER GRAND BALLROOM—4/14, 4/16, 4/17 at 8; 4/18 at 2, 8. Tickets: $30. *Songs That Tell a Story; Lovey; Behemoth; Going Away Party.* 34th St. between Eighth and Ninth Aves. (219-3660).

Other

AMERICAN TAP DANCE ORCHESTRA—New tap choreography. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 4/17, 4/18 at 8. $12.

ANDREW JANNETTI AND DANCERS—10th-anniversary concert. *Isolation; Telling Stories Out of School; Ribbon of Dreams; Unforgiven; Once, Just Once.* DIA Center for the Arts, Mercer St. between Prince and Houston Sts. (431-9232). 4/16, 4/17 at 8:30. $10.

BATOTO YETU—Rites of Spring benefit performance. The Great Hall, Cooper Union, 7th St. between Third and Fourth Aves. (932-2434). 4/16 at 6:30. $75.

OKINAWAN TRADIONAL DANCE AND MUSIC—The fourteen member troupe of dancers and musicians performs court dance, nineteenth-century *Zo-Odori,* folk dance. Weill Recital Hall. 4/15, 4/16 at 8. $17.

PERFORMANCE

TOWN HALL—4/15 at 7:30: Laurie Anderson performs excerpts from *Halcion Days: Stories from the Nerve Bible.* Eric Bogosian performs excerpts from *Dog Show.* Also, video by Tom Rubnitz. $25, $35.

LA MAMA—74A E. 4th St. (956-6047). 4/15–4/18 at 10: John Moran, Daniel Harnett, Rebecca Moore in *The Haunted House.* $12.

P.S. 122—150 First Ave. (477-5288). 4/16–4/19 at 9: "New Stuff": Performances by Lisa Lerner, Ben Munisteri, Marlies Yearby, Cydney Wilkes. $12.

GREENWICH HOUSE THEATRE—27 Barrow St. (886-9808). 4/17 at 8: Marthanne Verbit in Joseph Fennimore's *Keeping Time.* $10.

DANCE THEATER WORKSHOP, BESSIE SCHONBERG THEATER—219 W. 19th St. (691-6500). 4/15–4/18 at 8; 4/19 at 3: Dan Hurlin in *Quintland.* $12.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2453). 4/22 at 7:30: Perry Hoberman in *Runway.* Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11

a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. Italian. Spcls: veal chop, zuppa di pesce, spaghetti al pesto. Res. sug. L and D daily noon–11:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SIRACUSA—65 Fourth St. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sun. noon–4. D daily 5–12:30 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5:30, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.–8. **(I)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

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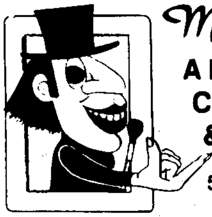

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RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)**
AE, CB, DC, MC, TM, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)**
AE, CB, DC, MC, TM, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)**
AE, CB, DC, MC, TM, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)**
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)**
AE, CB, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon, de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)**
AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Dancing. Closed Sun. **(E)**
AE, CB, DC, MC, TM, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free parking after 5. **(M-E)**
AE, CB, DC, MC, V.

BISTRO 790—790 Seventh Ave., at 51st St., in the Sheraton Manhattan Hotel (621-8537). Casual. Continental. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4:30. D daily 4:30–11. **(I-M)**
AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)**
AE, CB, DC, MC, V.

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M-E)**
AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)**
AE, CB, DC, MC, TM, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual.

American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. French-Vietnamese. Spcls: crisp lobster wontons with hot mustard and hoisin sauce, ginger stuffed whole sizzling fish, crisp roast Saigon duck with tamarind sauce. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res.

SOLUTIONS TO LAST WEEK'S PUZZLES

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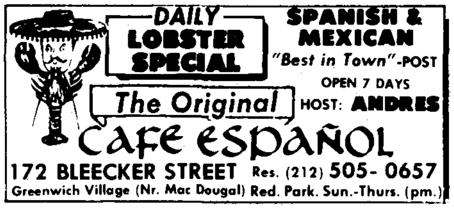

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RESTAURANTS

nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

VEGETARIAN HEAVEN—304 W. 58th St. (956-4678). Casual. Chinese-Japanese-vegetarian. Spcls: steamed dumpling, vegetable rice noodles, vege squid sauteed with hot spicy sauce. Res. sug. L and D daily 11 a.m.–10:30. **V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **142 W. 44th St.** (354-4444). **(I-M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

EMILY'S—1325 Fifth Ave., at 111th St. (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, sandwiches, burgers. Res. sug. Open for B, L and D Mon.–Sat. 7:30 a.m.–11, Sun. 8 a.m.–9. Gospel Br Sun. 11 a.m.–3. **(I–M)** **AE, CB, DC, MC, V.**

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I–M)** **AE.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec.

L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Private parties 40–125. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARMINE'S—2450 Broadway, bet. 90th–91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. **(M)** **AE.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

POONA—128 W. 72nd St. (874-7420). Casual. Northern Indian. Spcls: biriani, lamb kurma, chicken makni, begun bhorta. Res. sug. L daily noon–4. D Mon.–Sat. 4–11:30, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—The New York International Automobile Show is 4/18–26 at the Jacob K. Javits Convention Center, along Eleventh Ave., from 34th–39th Sts. Hours: Mon.–Sat., 11 a.m.–10:30, and Sun., 10 a.m.–8. $8, children under twelve $2 (718-746-5300). . . .Village Visiting Neighbors presents the **Greenwich Village Parkside Festival** on 4/18 (rain date 5/10) from 10 a.m. to 7. On Washington Sq. South and Washington Sq. East around the park. Free (989-6077). . . .**Fools Company Inc.** presents the **Tenth International OFFestival,** an annual spring performing arts celebration, 4/21–5/30. All performances are at the John Houseman Theater Studio, 450 W. 42nd St. *She Closed Her Eyes to See the Sun* is 4/21–25, 4/28–5/2, and 5/5–9 at 8. $15; call for information (307-6003) or reservations (307-6000). . . .See "Children," p. 135 for **Ringling Bros. and Barnum & Bailey's Circus.**

BENEFITS—A cabaret series at the Ballroom, 253 W. 28th St., benefits the **People With AIDS Coalition,** from 4/20–6/15. The first evening features Julie Wilson and William Roy on 4/20 at 8. $20; reserve (244-3005). . . .**The New York Public Library** presents its **Eleventh Annual Literary Luncheon Benefit** on 4/16, noon–2:30, in the Celeste Bartos Forum, Fifth Ave. and 42nd St. Moderator Liz Smith joins Erica Jong, Robert MacNeil, Sally Quinn, and Roger Rosenblatt in a discussion of **Two Sexes Separated by a Common Language.** $100; reserve (930-0501).

PERFORMANCES—Radio City Music Hall, 1260 Ave. of the Americas, presents its 60th annual **Easter Show,** 4/10–23. $25, $27, $33; call for times and reservations (307-7171). . . .**Theater for the New City,** 155 First Ave., presents **Dust,** a silent comedy. Runs through 4/19, Thur.–Sun., at 8. $5; reserve (254-1109). . . .**The American Theater for Actors,** 314 W. 54th St., presents **Tuli Kupferberg and Sarah Hauser** on 4/20 at 8. Kupferberg brings his political poetry to the stage, backed up by his band, the Fuxxons; Hauser incorporates songs and poetry in a piece directed by Katie Laris. Call for tickets (967-7711, ext. 3083). . . .**WOW,** 59 E. 4th St., presents **The Love Affairs of an Old Maid,** Lucinda Rhea Zoe's play that centers around the sexual awakening of a 30-year-old woman. Runs 4/16–5/2, Thur.–Sat. at 8. $8; reserve (460-8067). . . .**Avalon Repertory Theater,** 2744 Broadway at 105th St., presents a new comedy, **A Gathering of Nettles,** which runs 4/16–5/10. Written by Nathan Eldon Sanders, this play is set in the swamp lands of Florida and directed by Lee Gundersheimer. $10; reserve (316-2668).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents writers **Jayne Anne Phillips** (*Machine Dreams, Black Tickets*) and **Gish Jen** (*Typical American*). On 4/20 at 8. $8; reserve (415-5440). . . .**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents **Michael Friedman & Rob Fitterman** on 4/15 at 8 and **Emmanuel Hocquard & Ray DiPalma** on 4/20 at 8. $5 (674-0910). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents the following: **Outspoken Event,** featuring poets Cheryl Clarke and Mark Ameen, at 7:30 ($6) and **Open Slam** at 9 ($5) on 4/15; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10), **Poet In Concert: Anne Waldman** at 10 ($5), and **Hassam Hamid,** trumpet and orchestra with Art Jenkins, at 10:30 ($6) on 4/16; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Anne Waldman** at 10 ($5) followed by **Poetry Slam** and **Open Room** on 4/17; and **Miguel Pinero's Nuyorican Nights** at 7:30 ($10), **Anne Waldman** at 10 ($5), and **Blak Vox** at 10:30 ($8) on 4/18. Call for details (505-8183). . . .**La Mama La Galleria,** 6 E. 1st St., presents a reading by **Pat Mangan** on 4/17 and a staged reading of Danny Carlton's **Creation** on 4/18. Both at 8. Contributions accepted (505-2476). . . .**Poets House,** 72 Spring St., presents **Passwords: Galway Kinnell on Walt Whitman** on 4/16 at 7. Free (431-7920). . . .**The Academy of American Poets** presents **Heather McHugh & Gerald Stern** on 4/21 at 7 at the French Institute/Alliance Française, 22 E. 60th St. $5 (427-5665). . . .**PEN American Center** presents **Women's Writing and the Future,** a panel discussion with Marina Budhos, Grace Paley, Katha Pollitt, and Kate Rushin, on 4/20 at 8. At the YWCA of the City of New York, 610 Lexington Ave. at 53rd St. Free (334-1660). . . .**The New-York Historical Society,** 170 Central Park W., presents **What Is the American Dream?** In this lecture, John K. Roth draws on literature, philosophy, and religion to discuss what the American Dream has been, how its contents have been reshaped, and what the conflicting meanings of this idea reveal about American ideals. On 4/16 at 6:30. $7 (873-3400, ext. 246). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents **Susan Sontag** in an interview by *Vanity Fair* senior editor Robert Walsh on 4/16 at 8. $15; reserve (996-1100). . . .**New York University** offers the following lectures: on 4/16 at 8, **Joseph DioGuardi,** former U.S. Congressman, discusses the check bouncing scandal in "The Unaccountable Congress." In Bobst Library, Snow Room, 70 Washington Sq. S.; and on 4/21 at 8, **Andrew Whitley,** director of Middle East Watch, addresses the human rights situation of the Kurds. In Vanderbilt Hall, Tishman Auditorium, 40 Washington Sq. S. Both free (998-7370). . . .**The American Indian Community House,** 404 Lafayette St., presents a talk by the artists featured in the exhibition **What Happens After 1992?** On 4/18 at 2. Speakers include Norris Chee, Aaron Ervin, Mary McKamey, and Ryan Rice. $3 (598-0100). . . .**The Drawing Center,** 35 Wooster St., presents an **Artist's Talk** on 4/16 at 6:30. Mike Glier discusses his recent project, *The Alphabet of Lili,* with Philip Yenawine. Free (219-2166).

TOURS

RADICAL WALKING TOUR—East Village I. 4/18 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet at the black cube at Astor Place. $6 (718-492-0069).

URBAN EXPLORATIONS—4/16 from 10 a.m. to 1, **New York's Flower District,** observe the bustling markets while learning how to select healthy plants at good prices. . . .4/12 from 10 a.m. to 1, **Foods of Chinatown.** Meander through the open markets, visiting a Chinese pharmacy, an herbal tea shop, and an Asian supermarket. . . .4/19 from noon to 3, **Chinatown.** A look at the architecture and history of this bustling Chinese-American community. $15 (718-721-5254).

BEST PLACES TO KISS IN NEW YORK CITY—4/18 at noon to 2, a two-hour tour of Greenwich Village's most romantic spots. Call the Events Specialty Exchange for meeting place and reservations (518-4059).

OSCAR ISRAELOWITZ TOURS—Trace the history of Jewish immigration to New York City. 4/19, 20, 21, 23, 26 at 10 a.m., **Ellis Island.** Meet at the Staten Island Ferry Terminal near Ray's Pizza. $20. . . .4/19, 20, 21, 22, 26 at 1:30, **Lower East Side.** Meet at Canal and Essex St. $15. (718-951-7072).

GREEN-WOOD CEMETERY TOURS—4/19 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277).

CITYWALKS—Tours with John Wilson. 4/13, 15, 17, 20, 22, 24 at 10 a.m., **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .4/14, 21 at 10 a.m., **Historic New York: City Hall to the Battery.** Meet on the east side of Broadway at Murray St. . . .4/16, 23 at 10 a.m., **The Lower East Side.** Meet at 2 Mott St. at Chatham Sq. . . .4/18 at 1, **The West Village.** Meet at Seventh Ave. S. and Christopher St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—4/18 at noon, **Jewish East Side:** A tour through the historic Jewish settlement. . . .4/18 at noon, **Chinatown:** Visit a Buddhist Temple, the Chinese Museum, and other sites of the nation's largest Asian enclave. . . .4/19 at 11 a.m., **"Upon This Rock": Historic Catholic New York:** Stops include St. Peter's, Transfiguration, and St. James church. $9 adults, $7 students and seniors; reserve (439-1090).

GREENWICH VILLAGE—4/19 at noon, a tour with Joyce Gold. Meet at the Washington Sq. Arch. $12; reserve (242-5762).

ADVENTURE ON A SHOESTRING—4/18 at 1, **Riverdale Historic District,** a 100-acre wooded and landscaped area containing just 34 buildings in the northern Bronx. $5, plus $5 roundtrip subway and bus fare; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—4/19 at noon, **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .4/19 at 2, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12, seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 4/15 from 6 to 8:30, **Prohibition's Place of Prominence,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 4/18, 25 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 4/26 at 2: **Death Scenes of the Rich and Famous;** meet at 13 W. 54th. St., to see where some of New York's most gruesome murders have taken place. . . 4/18, 25 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .4/25 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra.

CENTRAL PARK—4/19 at 2, **Earth Day 1992.** Celebrate the strides already taken and learn what still needs to be done to save the environment. Meet at Bethesda Terrace, 72nd St. *in the center of the park.*

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 4/15 at 7:40, vs. Philadelphia. 4/21 at 7:40 vs. St. Louis . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 4/17 at 7:30, 4/18–20 at 1:30 vs. Cleveland.

BASKETBALL—New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 4/16 at 7:30 vs. Indiana. 4/18 at 7:30 vs. Orlando.

STEPS—Carey Limousine Wall St. Rat Race, 4/16 at 6:30 in Battery Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE PEOPLE WHO COULD FLY—See four folklore-inspired plays by the Shoestring Players and help them create a folk tale of your own in between acts; for ages 6 and up. 4/21 at 10:30 a.m. and noon. Walter Reade Theater, 165 W. 65th St. (875-5370). $7; adults $9.

CINDERELLA—A special one-hour production by the New York Theatre Ballet; for all ages. 4/18 and 19 at 1 and 3:30; 4/23 and 24 at 3:30; 4/25 and 26 at 1. Florence Gould Hall, 55 E. 59th St. (307-7171). Under 12, $12.50; adults $17.50; reserve.

CENTRAL PARK ZOO—Spring Break Celebration. Collect wildlife stamps, paint piranhas, and find out about your favorite species. 4/18–26; weekdays 10 a.m.–5; weekends 10:30 a.m.–5:30. (439-6500). Under three, free; 3–12, 50¢; adults $2.50.

CENTRAL PARK—Don't miss the the **46th Annual Easter Egg Roll/Egg Hunt** where you can roll wooden eggs with spoons to a finish line (ages 5–12) or help find more than 800 colored plastic eggs (ages 3–4) on 4/18. Register from 10–10:45 a.m. for the 11 a.m. egg hunt; from 10–11:30 a.m. for the noon egg roll. Ballfield Diamond #9 in the North Meadow. Enter park at W. 100th St. or E. 97th St. entrance. Rain date 4/20. (408-0248) or (800-834-3832). Free.

92ND STREET Y—Baseball Clinic. Brush up on hitting, bunting, fielding, throwing, and base running with former major league player George Foster; for ages 8–12. Four-day clinic, 4/20–23 at 1 or 3:30. 1395 Lexington Ave. (996-1100). $75; reserve. . .**Birds, Bees, and Other Things.** Learn about different aspects of nature through field trips in this one-, two-, three-, or four-day mini-camp; for ages 5–10. 4/20–23 from 8:30 a.m.–5:30. Take lunch. (415-5600). $50/day.

IF KIDS RULED THE WORLD—A play about issues that young people face, performed by The Young Players Ensemble; for ages 9 and up. 4/15 and 22 at 8; 4/18, 25, and 26 at 2. Madison Avenue Theater, 162 Madison Ave. at 32nd St., third floor. (447-1363). $10; reserve.

THE VELVETEEN RABBIT—A ballet about a stuffed rabbit who is brought to life by a boy's love; for ages 5 and up. 4/14–17 at 7; 4/18 and 19 at 2 and 7. The Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800). $15; adults $20; group tickets available. Also on 4/15 at 12:15 at the World Financial Center Winter Garden, 200 Liberty St. (945-0505). Free.

THE ASIA SOCIETY—Sundays of Indian Dance. See demonstrations of Indian drum and dance, the art of hand, foot, and floor decoration, and enjoy Indian delicacies. Sundays from 12:45–5; through 5/17. 725 Park Ave. at 70th St. (288-6400). $1; adults $2.

BEAUTY IS THE BEAST—A musical in which a young girl learns that ugliness has nothing to do with how one looks; for ages 5–11. Sat. and Sun at 1; through 5/3. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

BOTTOM'S DREAM—An "elfin" musical based on Shakespeare's *A Midsummer Night's Dream*, presented by On Stage Productions; for ages 5 and up. 4/20 and 21 at 1 and 3:30; Sat. and Sun, 4/25–5/3. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—An all-new three-ring show featuring The Amazing Mongolians, Bengal tigers, and equilibrists on elephants. 4/15 at 10:30 a.m. and 7:30; 4/16 at 1 and 7:30; 4/17 and 18 at 10:30 a.m., 2:30, and 7:30; 4/19 at 1 and 5:30, and 4/20 and 21 at 1 and 7:30; through 5/3. Madison Square Garden, Seventh Ave. at 33rd St.(465-MSG1). $8.50–$13.50.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size; through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 4/19 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. Lamb's Theatre, 130 W. 44th St. (997-1780). $25.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's Tempest; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Special spring vacation performances: 4/21, 23, and 24 at 2; optional lunch at 1. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—The Fun Show. Magic with ventriloquist Stan Burns. 4/20 and 21 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Origami Workshop.** With paperfolding specialist Michael Shall; for ages 8–12. 4/20 at 1. Jefferson Market Branch, 425 Ave. of the Americas (243-4334). Reserve. Also at 3 for ages 8 and up at the Andrew Heiskell Library for the Blind and Physically Handicapped, 40 W. 20th St. (206-5400). . .**Listening for the Crack of Dawn.** With storyteller Donald Davis; for ages 10 and up. 4/20 at 6:30. Epiphany Branch, 228 E. 23rd St. (679-2645).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved marionettes and magic trees perform to the music of Jules Massenet; for ages 4 and up. 4/18 at 12:30. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Park Royal Jewelry. Make trinkets with some help from castle's royal jeweler; for ages 5–11. 4/19 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 4/18: **Adventure.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books. **Weekend Screenings: Jack and the Beanstalk**; for ages 3–7. Sat. and Sun. at 1; **Great Movie Stunts: Raiders of the Lost Ark**; for ages 7–12; Sat. and Sun. at 2; both through 5/31; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

SOUTH STREET SEAPORT MUSEUM—Seasonal Egg Hunt. Search through the historic district and aboard Museum ships; for ages 6–12. 4/18 at 1. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Make a Nature Chest. Use leaves, pebbles, blossoms, and bark to make a treasure chest to take home; for ages 4 and up. 4/20 at noon and 2. . .**Earth Day Council of All Beings.** Make an animal or plant mask and talk about environmental problems; for ages 6 and up. 4/20 at 1 and 3. Up to $2 for workshops and performances. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Easter Eggs. Learn about designs from the Ukraine, India, and America as you make your own colorful egg. 4/17, 18, and 19 at 1 and 3. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

BOOKS

I LOOK LIKE THIS, by Nick Sharratt. Preschool. Candlewick Press, $9.95.

MY GRANDFATHER'S HAT, by Melanie Scheller; illustrated by Keiko Narahashi. Kindergarten–Grade 2. McElderry, $13.95.

THE VICAR OF NIBBLESWICKE, by Roald Dahl; illustrated by Quentin Blake. Grades 2–5. Viking, $12.50.

THE RIME OF THE ANCIENT MARINER, by Samuel Taylor Coleridge; illustrated by Ed Young. Grades 3–7. Atheneum, $16.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:45. Through 4/18: Warren Vache on cornet with Howard Aldon on guitar. 4/20–5/2: The Chris Flory Trio. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 4/15: Ed Russell Trio. 4/16: Joan Tyler. 4/17, 18: Big Nick Nicholas Quartet. 4/19: Jon Weiss Trio. 4/20: Diamond, Angel and Crooks. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/12 at 9 and 11:30: Joe Williams backed by Norman Simmons and the Frank Wess Big Band. 4/14–19: John McLaughlin. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/16: An Acoustic Evening with Howard Jones. 4/17: Glenn Jones. 4/18: Warren Haynes. 4/20: Tori Amos; Chris Glenn. 4/21, 22: Garland Jeffreys. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/18: Pianist Danilo Perez with David Sanchez on saxophone, Santi Debriano on bass and Ignacio Berroa on drums. 4/19: Renee Rosnes, Joshua Redman, Peter Washington, and Billy Drummond. 4/20–25: Pianist Kenny Drew Jr. with Santi Debriano on bass and Akira Tana on drums. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 4/16: Professor Eddie Lusk Blues Revue. 4/17, 18: Fenton Robinson. 4/21–25: Roosevelt "Booba" Barnes. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. Through 4/19: Lou Donaldson Quartet. 4/20: The Clifford Jordan Big Band. 4/21–26: Barry Harris Trio. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 4/17 at 9 and 10:30: Larry Browne. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/17: Paddy Keenan on uilleann pipes. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/19: Bobby Watson, Victor Lewis and Horizon. 4/20: Les Paul Trio. 4/21–26: Joe Henderson Quartet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/15–18: Guitarist Ernie Calabria followed by the Pete Malinverni Trio. 4/19: Dave Leonhardt Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/15: Amy London Sextet. 4/16: Jerry Weldon Quintet. 4/17: Lynne Arriale Trio. 4/18: Mike Clark Quartet. 4/20: John Campbell. 4/21: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 4/15–18: Vladimir Shafranov with Gene Bertoncini on guitar. 4/19: Jazz-blues-singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/15: Fire in the Kitchen, Band of Susans. 4/16: The EX plus Tom Cora. 4/17: Copernicus. 4/18: Gary Lucas. 4/19: Avant-garde Tribute to Louis Armstrong with Doc Cheatham, David Murray, Allan Lowe, Jack Purvis Memorial Band; Nick Hill's Live Music Faucet. 4/20: Charles Gayle. 4/21: Jay Bolotin; Steve Cohn with Fred Hopkins and Thurman Barker Trio. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 4/15: Lonnie Mack plus the Popa Chubby Band. 4/16: Robert "Junior" Lockwood plus Billy Goodman. 4/17, 18: The Anthony Kane Blues Band. 4/19: Blues Jam with hosts the Popa Chubby Blues Band. 4/20: The Eastside Blues Band. 4/21: Mohair Sam featuring Screaming Rachel. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/18, Tue.–Sat. at 9:15 and 11:15: *Happy Days Are Here Again!* A Celebration of Campaign Songs Past and Present, starring comedian Randy Credico with Terry Waldo's Convention Stompers. 4/21–5/10, Tue.–Thu. at 9:15, Fri.–Sat. 9:15 and 11:15, Sun. at 6:30: Singer Vic Damone with *A Time For Love.* Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: George Gee Orchestra. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 4/17: Take It Personal featuring X-Clan, Gang Starr, Lord Finesse, Show Biz & A.G., and Mickey Mack Daddy. 4/21, 22, 24: Bad II-Pil. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/15: All Star Jam with Tom Major, Jon Paris, Tony Garnier and Rusty Cloud. 4/16: The Soft Parade featuring Joe Russo. 4/17: Chris Day; Asylum Choir. 4/18: Steel Breeze; Glass Onion. 4/20: Four Sticks - A Led Zeppelin Tribute. 4/21: Mentally Bankrupt, All AC/DC, Van Halen, and Sabbath. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 4/17, 18: Chris Anderson Duo. 4/20: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/15: Israel Vibrations. 4/17: Sister Carol. 4/18: Samba Novo. 4/20: Mambo Mondays with guest Ray Barretto. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/19: Nat Adderley Quintet with Vince Herring, Rob Bargad, Walter Booker and Jimmy Cobb. 4/20: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/17, 18: Ohio Players. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. 4/15, 18: Mike Le Donne Trio. 4/21–25: Ted Rosenthal Trio. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 4/15: Alison Gordy; 9 Stories; Chris Seefried. 4/17: Walter "Wolfman" Washington. 4/18: Johnny Copeland Full Swing. 4/21: The Jeremy Days; The Reducers. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 4/20: "Salsa Meets Jazz" with Conjunto Clasico and guest soloist Charlie Sepulveda on trumpet. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/19: Butch Morris 11-Piece Ensemble. 4/20: The Vanguard Jazz Orchestra. 4/21–26: Terence Blanchard Quintet. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/16: New Riders of the Purple Sage and Tom Constanten. 4/17: Second Step. 4/18: The Family Stand; Jean Paul Bourelly. 4/20: Franky Jackson's Soul Kitchen. 4/21: Quallah Battoo. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 4/18: Pianist Roger Kellaway with Jay Leonhart on bass. 4/20–25: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/15: Black River; The Other Half; 20% Tippers. 4/16: The Sons plus Mama Tongue. 4/17: Urban Blight plus Serious Pilgrim. 4/18: The Barleycorns; The Itinerants; Big Dream. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 4/18: Brian Frazer, Charlie Barnett, and Dave Attell. 4/20: Open mike with Helen Keaney. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 4/15–17 at 8 and 10:30: David Alan Grier. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/16: Scott Bruce, Carl Guerra, Stu Trivax, Mike Eagan, Phil Tagliaferri, Danny Curtis, Al Romero and Rich Ramirez. 4/20–26: Rich Ramirez, Kent Kasper, Johnny Lampert, Phil Tagliaferri, Mike Eagan, Willie Ashbury, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 4/15: Comedy-magician Jamy Ian Swiss and magician Meir Yedid with pianist Rich Sanders. 4/16: Magicians Peter Samelson. 4/17, 18: Magician Peter Samelson and comedienne Carol Henry with pianist Rich Sanders. 4/21: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/19: Angela Scott, Jack Mayberry, Brian McFadden, and Billy Jaye. 4/21–26: Jon Stewart, Brett Butler, Billy Jaye, and Judy Gold. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 4/15 at 10:15: The Brandos; Pro-jam with Memphis Soul Review at 11. 4/16 at 9:30: World Band; Wonderland at 10:15; Michael Powers Band at 11. 4/17 at 10:30: In Touch. 4/18 at 10:30: On Line. 4/21 at 9:30: Floating Boats; Big Black Nun at 10:15. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **Le Rendez-vous:** Every Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett in *Barrett's Broadway ... Then and Now.* **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. 4/17: The Sugarcubes. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 4/18, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Karen Akers returns with a eclectic array of songs. 4/20 at 8: Opal Nera Cabaret Series with Julie Wilson and William Roy. 4/21–25: Roberto Perera. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/15: Baus & Troche; Peppy Greene; Singer Alie Marie Roberts. 4/16: *Hollywood Opera,* musical comedy spoof; Singer Bob Curtiss. 4/17: Donna Kincaid; Richard Register, Kevin Chamberlin and Michael Gans. 4/18: Gaby Jordan; Jan Abrams sings *The Jimmy Webb Songbook*; Gotham City Improv., comedy troupe. 4/19: Gaby Jordan; *Remembering Johnnie Ray* with Michael Bruck. 4/20: Sidney Myer; Kay Gayner and Mark E. Stephens. 4/21: Singer Greg Stahr; Donna Kinciad with Rob Larocco. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/15: Stand-Up Comedy Explosion; Singer Charlene Rouson. 4/16: Singer Robert Swingle; Singer Del Rae. 4/17: Rene & Mary in *Dupes At Sea*; Four On The Floor; Stars of Tomorrow. 4/18: Suzanne Westenhoefer; Variety Show. 4/20: *Starting Here Starting Now,* musical revue; The Seven - Tease Sisters; Stars of Tomorrow Semi-Finalists. 4/21: *Waiting For Bardot,* docudrama; Singer Frank Bray. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 4/15: Miss Coco. 4/16: Singer Hillary Steinberg; Singer-comedienne Rita Ashdale. 4/17: Singer-comedian Joe Simmons; I've Got A Mind To Ramble With Gail Lou. 4/18: *Bingo With Flossie,* play; Dead Comics Society. 4/21: J.Q. and the Bandits. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/15: Lucas Skipitaris with pianist Paul Trueblood. 4/16: Diahne Grosjean with pianist Jason Brown. 4/21: Celeste Simon with pianist Angelo DiPippo. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Every Mon.–Thu. at 8:30, Fri.–Sat. at 8:30 and 10:30: *The Dark Star From Harlem - A Tribute to Josephine Baker* by Glynn Borders starring Gayle Samuels and Christian Aubert.Through 9/30: Singer-pianist-entertainer Mark Nadler with his repertoire in both French and English, every Tue.–Thu. from 10–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/9, at 9 and 11:15: *'S Wonderful, 'S Marvelous, 'S Gershwin!* a new musical revue featuring Judy Blazer, Stan Freeman, Peter Reardon, Fred Wells, Carol Woods and Jo Anne Worley. 4/19 at 7 and 9:30: *The Music of Time ... Jonathan Schwartz and Friends* featuring radio personality-singer-raconteur Jonathan Schwartz with special guest Sammy Cahn. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with The Manhattan Rhythm Kings on 4/19 at 8 and a 10:30 show added on demand. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/16 at 10:30: Sharon Douglas. 4/17 at 10:30: Best Friends for Lincoln Center. 4/20 at 7: The Singing Experience; A Bushel of Nuts for EFA at 10:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 4/15 at 8 and 10: Lenora Helm and her Jazz Trio. 4/16 at 8 and 10: Cuba Gooding with *Everybody Plays The Fool.* 4/17 at 8 and 10: Chris Carter Band. 4/18 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 4/20 at 11: Monday Night Live with host Rocco Primavera. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 4/25, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Song stylist Mary Cleere Haran with John Oddo on piano and David Finck on bass. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 4/25, Tue.–Sat. at 8:45 and 10:45: Dixie Carter. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RITZ-CARLTON—112 Central Park South (664-7700). **The Jockey Club:** Atmospheric restaurant featuring singer-pianist Bobby Cole every Fri.–Sat. from 6:30–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer pianist Priscilla Hood, Wed.–Sat from 8-12. Mon.–Tue. from 6–11, singer pianist Bob Shepard. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., April 15

2:00/WNCN—Berlioz: *Damnation of Faust,* Highlights; **Zelenka:** Sonata No. 5 in F.

WNYC—Britten: *Nocturne.*

WQXR—Mozart: Sonata for Violin and Piano in C.

3:00/WNCN—Mouret: Rondeau; **Vaughan Williams:** *Henry the Fifth,* Ov.

WNYC—Poulenc: Cello Sonata.

WQXR—Saint-Saëns: *Carnival of the Animals.*

4:00/WNCN—Beethoven: *Ruins of Athens,* "Turkish March"; **Mozart:** Rondo for Flute and Orch. in D.

WQXR—Haydn: Cto. for Flute, Oboe, and Strings No. 4 in F.

5:00/WNCN—Dvorák: Slavonic Dance in g; **Albinoni:** Cto. for Oboe in g; **Boyce:** Sym. No. 4 in F.

WQXR—J.C. Bach: Sym. in E-Flat No. 2.

6:00/WNCN—Schubert: *The Trout;* **Vivaldi:** Cto. for Flute in a.

7:00/WNCN—Rachmaninoff: Vocalise No. 14; **Biber:** *The Sonorous Table,* Part 2.

WQXR—Beethoven: Piano Cto. No. 5 in E-Flat, "Emperor."

8:00/WNCN—Schubert: Fantasia in C, "The Wanderer"; **J. Haydn:** String Qt. in B-Flat.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c.

WQXR—"Young Artists Showcase." **Beethoven:** Piano Sonata; **Liszt:** Consolation No. 3; **Ravel:** *Odine.* Pianist: Eguchi; violinist: Yun.

Thu., April 16

2:00/WNCN—Brahms: "Variations on a Theme by Haydn"; **Mozart:** Piano Sonata No. 17 in B-Flat.

WNYC—Bizet: Sym. in C.

WQXR—Brahms: Sonata for Violin and Piano No. 2 in A.

3:00/WNCN—Handel: *Messiah,* "Halleluiah Chorus"; **Granados:** *Poetic Waltzes;* **J.A. Benda:** Cto. for Piano in b.

WNYC—Brahms: Motets.

WQXR—Mozart: Sym. No. 33 in B-Flat.

4:00/WNCN—Bach: Orch. Suite No. 2; **Vivaldi:** Cto. for Strings in B-Flat.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.

5:00/WNCN—J. Clarke: *Island Princess,* Excerpts; **J. Haydn:** Partita for Winds No. 2 in E-Flat.

WQXR—Haydn: Sym. No. 1 in D.

6:00/WNCN—Holst: *Planets,* "Mars"; **Beethoven:** *Egmont Overture.*

7:00/WNCN—Massenet: *Thaïs,* "Meditation"; **Corelli:** Cto. Grosso No. 7 in D.

WQXR—Tchaikovsky: Violin Cto. in D.

8:00/WNCN—Bach: English Suite No. 2 in a; **J. Haydn:** Sym. No. 38 in C.

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella."

Fri., April 17

2:00/WNCN—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **J.C. Bach:** Sinfonia for Double Orch. in D.

WNYC—Carter: Oboe Cto.

WQXR—Mozart: Sonata for Violin and Piano in D.

3:00/WNCN—Godard: Suite; **Ibert:** "Three Short Pieces."

WNYC—Schuman: Sym. No. 3.

WQXR—Sibelius: Sym. No. 7 in C.

4:00/WNCN—Dvorák: *Carnival Overture;* **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

WQXR—Tchaikovsky: *1812 Overture.*

5:00/WNCN—Litolff: *Concerto Symphonique;* **Handel:** Cto. for Recorder in B-Flat.

WQXR—Wagner: *Tannhäuser,* Ov.

6:00/WNCN—Mozart: *Don Giovanni,* Ov.; **C.P.E. Bach:** Sym. in F.

7:00/WNCN—Woelfl: Sextet in D; **Paisiello:** Cto. for Mandolin in E-Flat.

WQXR—Brahms: Sym. No. 2 in D.

8:00/WNCN—Beethoven: Violin Sonata No. 3 in E-Flat; **Fiala:** Cto. for Oboe in B-Flat.

WNYC—Handel/ Beecham: *The Faithful Shepherd;* **Mozart:** Piano Cto. No. 21.

9:00/WNCN—Franck: Sym. in d.

WQXR—Brooklyn Philharmonic Orchestra. **Schuman:** *Showcase;* **Berlioz:** *Symphonie Fantastique.*

Sat., April 18

10:00 a.m./WNCN—Holst: Suite No. 1, March; **Vivaldi:** Cto. for Strings in A.

WQXR—Tchaikovsky: *Capriccio Italien;* **Purcell:** Brass Suite.

11:00 a.m./WNCN—Chopin: Nocturne in E-Flat; **Naumann:** *Amphion,* Ov.

WQXR—Weber: *Invitation to the Dance;* **Rossini:** Sonata for Strings No. 5 in E-Flat.

NOON/WNCN—Gershwin: *An American in Paris;* **Mozart:** Cto. for Bassoon No. 1 in B-Flat.

1:00/WNCN—Debussy: *Images for Orchestra,* "Iberia"; **Fauré:** Fantasie for Piano and Orch.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **R. Strauss:** *Elektra.* Conductor: Levine; soloists: Behrens, Gessendorf, Rysanek, King, Morris.

2:00/WNCN—Mozart: Cassation in G; **Britten:** *Simple Symphony.*

3:00/WNCN—Puccini: *La Bohème,* "Musetta's Waltz"; **Field:** Rondo for Fortepiano and Strings in A-Flat.

4:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **Rachmaninoff:** "Variations on a Theme by Corelli."

5:00/WNCN—Bruch: Cto. for Violin No. 1 in g; **Suk:** Piano Trio in c.

6:00/WNCN—Copland: *Appalachian Spring;* **Buffardin:** Cto. for Flute in e.

7:00/WNCN—Verdi: *La Forza del Destino,* Ov.; **Zelenka:** Capriccio for Hunting Horns No. 5 in G; **Corder:** *Prospero Overture.*

8:00/WQXR—The Cleveland Orchestra. **Cerha:** *Monumentum;* **Haydn:** Sym. No. 3 in G; **Weill:** *Seven Deadly Sins.* Conductor: Cerha; soprano: Silja.

9:00/WNCN—J. Haydn: Sym. No. 104 in D, "London."

Sun., April 19

10:00 a.m./WNCN—"Classic Guitar." **Falla:** *El Amor Brujo,* Suite; **Bach:** Cantata 208, "Sheep May Safely Graze."

WNYC—Bach: *St. Matthew Passion.*

WQXR—M. Haydn: Sym. No. 30 in d; **Handel:** *Messiah,* Part III.

11:00 a.m./WNCN—Mozart: *The Magic Flute,* Ov.; **Bach:** Cto. for Harpsichord No. 5 in f.

WQXR—Fauré: Sonata for Cello and Piano No. 2 in g; **Wesley:** *Exultate Deo.*

NOON/WNCN—Ravel: *Bolero;* **Tchaikovsky:** "Variations on a Rococo Theme," in A.

1:00/WNCN—Chicago Symphony Orchestra. **Ravel:** *Valses Nobles et Sentimentales; Une Barque sur l'Ocean;* **Bartók:** *The Wooden Prince.*

WQXR—Mahler: Sym. No. 2 in c, "Resurrection."

2:00/WNYC—"Library of Congress Concerts." **3:00/WNCN—Vaughan Williams:** Fantasia on "Greensleeves"; **J. Haydn:** "London" Trio No. 1 in C.

WQXR—Bruckner: Sym. No. 7 in E.

4:00/WNCN—Bach: Cto. for Violin No. 2 in E; **M. Haydn:** Sym. in B-Flat.

5:00/WNCN—Wagner: *Rienzi,* Ov.; **Boccherini:** Cto. for Cello in D.

6:00/WNCN—Grieg: *Peer Gynt,* Suite No. 1; **Mozart:** Sym. No. 8 in D.

7:00/WNCN—Telemann: Cto. for Violin and Hunting Horns in F; **Rossini:** *William Tell,* Three Arias.

8:00/WQXR—"Sunday Night Opera House." **Offenbach:** *La Perrichole.* Strasbourg Philharmonic Orch. Conductor: Lombard; soloists: Crespin, Vanzo, Bastin.

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f.

Mon., April 20

2:00/WNCN—Smetana: *Má Vlast,* "Moldau"; **Bach:** Trio Sonata in g.

WNYC—Martinu: Oboe Cto.; **Berg:** *Three Pieces for Orchestra.*

WQXR—Beethoven: Sonata for Piano No. 26 in E-Flat, "Les Adieux."

3:00/WNCN—Rossini: *Barber of Seville,* "Largo al Factotum"; **Schubert:** Rondo for Violin in A.

WQXR—Beethoven: Sym. No. 8 in F.

4:00/WNCN—Saint-Saëns: *Samson and Delilah,* "Bacchanale"; **Biber:** Sonata for Trumpet and Violin.

WQXR—Chopin: Andante Spianato and Grande Polonaise in E-Flat.

5:00/WNCN—Tchaikovsky: *Eugene Onegin,* Polonaise; **Mozart:** Divertimento for Winds in F.

WQXR—Vivaldi: Cto. for Violin in g.

6:00/WNCN—Reznicek: *Donna Diana,* Ov.; **Vivaldi:** Cto. for Violin No. 8 in g.

7:00/WNCN—Barber: Adagio for Strings; **Hasse:** Cto. for Flute and Two Violins in b.

WQXR—Bernstein: Divertimento for Orch.

8:00/WNCN—Mendelssohn: Cto. for Piano No. 1 in g; **Handel:** Cto. Grosso No. 11 in A.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G.

WQXR—The Royal Concertgebouw Orchestra. **Mozart:** Piano Cto. No. 24 in c; **Loevendie:** *Music for a Strange Wedding;* **Prokofiev:** Sym. No. 3 in c. Conductor: Chailly; pianist: Lupu.

Tue., April 21

2:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Waltz; **J. Haydn:** Cto. for Violin No. 1 in C.

WNYC—Szymanowski: Violin Cto. No. 2.

WQXR—Beethoven: Sym. No. 2 in D.

3:00/WNCN—Gottschalk: *The Banjo;* **Vivaldi:** Flute Sonata No. 6 in g.

WNYC—Strauss: *Metamorphosen.*

WQXR—Copland: *Rodeo.*

4:00/WNCN—Grieg: *Lyric Suite,* "March of the Dwarfs"; **Rubinstein:** Valse-Caprice.

WQXR—Bach: "Brandenburg" Cto. No. 6 in B-Flat.

5:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Scherzo; **J.F. Fasch:** Sinfonia for Strings in A; **Walton:** *Crown Imperial.*

WQXR—Berlioz: *King Lear,* Ov.

6:00/WNCN—Khachaturian: *Gayne,* "Lezghinka"; **Molter:** Cto. for Trumpet No. 3 in D.

7:00/WNCN—G.B. Martini: *Plaisir d'Amour;* **Bach:** Flute Sonata in E-Flat.

WQXR—Mendelssohn: Qt. for Strings in a.

8:00/WNCN—Dvorák: *Czech Suite;* **M. Haydn:** Divertimento for Oboe, Viola, and Bass in C.

9:00/WNCN—Beethoven: Sym. No. 5 in c.

WQXR—L'Orchestra de Paris. **Haydn:** *The Seasons.* Conductor: Oldham; soloists: Ziesak, Lewis, Pape.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., APR. 15

8:00 p.m.
5 Without a Trace (1983). Stockard Channing, Judd Hirsch, and Kate Nelligan star in this TV-movie–style presentation of the Etan Patz case (a little boy from New York disappears on his way to school), complete with saintly cop, indomitable mother, and unconvincing happy ending. (2 hrs.)

11 The JFK Conspiracy. Now James Earl Jones is in on the act; he's the host of this two-hour special from Washington, D.C., which purports to prove that Lee Harvey Oswald did not act alone.

13 21 49 Listen Up! Voices in Celebration of Education. A one-hour examination of our educational system, with comments by everyone from New Mexico jailbirds to political satirist Mark Russell to actors Ed Asner and Rod Steiger. (1 hr.) Also shown at **1:00 a.m.** on **13**.

8:05
TBS Hey, it's only a Wednesday night—make some time for John Travolta. First, **Grease** (1978), Randal Kleiser's sendup of fifties hot-bloodedness in which Travolta plays the lead with terrific silliness and self-parody. Apart from the bland Olivia Newton-John, this is a lot of fun; with Stockard Channing. At **10:20, Saturday Night Fever** (1977), John Badham's take on a part of Brooklyn where disco is a way of life. With Karen Lynn Gorney, Barry Miller. (2 hrs. 30 min.)

9:00
2 What About Me? I'm Only 3! A one-hour special in which host Ann-Margret and a bevy of guests (including Alabama, Jason Priestly, and John Ritter) put on sketches in response to questions about the environment posed by young children.

13 Frontline—"The Betrayal of Democracy." (Reviewed in this issue.) Journalist William Greider's two-hour special suggests that our government no longer serves us well and that the average American is more disenchanted with democracy than ever before. Also shown Friday at **10:00 p.m.** on **49** and Saturday at **9:00 p.m.** on **21**.

12:50 a.m.
TBS Boxcar Bertha (1972). Early Martin Scorsese, a convincing and intelligent film portraying the life of a quartet of robbers during the Depression. With Barbara Hershey and David Carradine. (1 hr. 45 min.)

1:00 a.m.
USA Vertigo (1958). An elaborate Hitchcock thriller, with James Stewart as the ex–police detective suffering from a fear of heights, and Kim Novak as the classy woman he tails and falls in love with. (2 hrs. 30 min.)

THU., APR. 16

4:00 p.m.
7 Summer Stories: The Mall. The third and final part of an *Afterschool Special* mini-series about a group of teenagers just removed from high school. In this segment, "Temptations," a school dropout who's working at the mall coffee shop tries to shake off a bad relationship and a drug problem while struggling to get her G.E.D. (1 hr.)

8:00
BRV The South Bank Show: Cameron Mackintosh. A one-hour profile of the diminutive British theatrical producer whose shows—*Phantom of the Opera, Miss Saigon,* and now *Five Guys Named Moe*—have made lots of noise in the U.S.

MAX Cyrano de Bergerac (1990). Director Jean-Paul Rappeneau treats the Edmond Rostand classic as if it were a national epic—Gérard Depardieu, as Cyrano, is such a rushing torrent of a man, his oversize nose couldn't have slowed him down; a woman would have to be mad to want mousy little Christian (Vincent Perez) rather than him. Still, much of the acting and action is terrific. (2 hrs. 30 min.)

8:05
TBS East of Eden (1955). Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. (2 hrs. 25 min.)

9:00
13 Mystery!—"Inspector Morse V: Masonic Mysteries." The concluding episode of the case in which Morse himself, as played by John Thaw, is suspected of murder. Morse assumes, with good reason, that he's being framed by an old enemy, but said enemy is now thought to be dead. (1 hr.) Also shown at **10:00** on **21**, at **midnight** on **13**, and Friday at **9:00 p.m.** on **50**.

MTV MTV Unplugged. Pared-down performances by some musicians who've been around. First, Don Henley works through "Desperado," "Best of My Love," and others; then the Allman Brothers Band takes over. (1 hr.)

10:00
2 The Human Factor. (Reviewed in this issue.) A new hospital drama starring John Mahoney as a doctor and teacher who's both dedicated and pragmatic. In this first episode, one of his students (Kurt Deutsch, late of Broadway's *A Few Good Men*) falls in love with a patient, which is an ethical no-no. (1 hr.)

13 The Creative Spirit—"The Creative Spirit at Work." Japanese, European, and American companies explore the benefits of making the workplace more conducive to creative thought. Part 3 of 4. (1 hr.)

11:30
SHO The Session Man. This film, which recently won the Oscar for best short feature, is about a studio musician whose longtime struggles appear to be over when he's asked to sit in with a famous rock band, one of whose members just stormed out. (30 min.) Also shown Monday at **midnight.**

FRI., APR. 17

7:00 p.m.
50 Robert Frost: Versed in Country. A half-hour exploration of some of the many poems that Frost wrote while living on a poultry farm in Derry, New Hampshire.

7:30
9 As for the **New York Mets** this week: Tonight and Sunday at **1:30 p.m.,** they play the **Montreal Expos** at Olympic Stadium. The Mets are home for a Tuesday-night game against the **St. Louis Cardinals,** at **7:30 p.m.**

8:00
11 Mike's Murder (1984). Los Angeles bank teller Debra Winger has slept with a young tennis instructor (Mark Keyloun) only a couple of times, but when he's murdered by the drug-dealers he's been working for, she obsessively investigates and almost gets herself killed. Written and directed by James Bridges. (2 hrs.)

SHO Boris and Natasha. Jay Ward's sublime cartoon *The Rocky and Bullwinkle Show* has finally spun off a feature film. Dave Thomas and Sally Kellerman portray the wicked pair of secret agents from Pottsylvania, sent to the U.S. on a mission that lets them get acquainted with capitalism, the CIA, and Mount Rushmore. With Alex Rocco, Andrea Martin, and Arye Gross; directed by Charles Martin Smith. (1 hr. 30 min.) Also shown Tuesday at **9:30 p.m.**

9:00
4 The Fifth Corner. The two-hour pilot of a new series about the world of international intelligence and an amnesiac who tries to piece together just where he fits in among all the spies and counterspies. With Richard Braun, James Coburn.

5 Sightings. The season premiere of this half-hour show, concerned with the supernatural, tonight investigates near-death experiences.

13 America's Sweetheart: The Mary Pickford Story. Henry Fonda narrated this valentine to the long-reigning queen of the American cinema. With clips of Pickford films, including *Daddy Long Legs, Pollyanna,* and *The Taming of the Shrew;* also, newsreel footage of the actress and her second husband, the dashing Douglas Fairbanks. (1 hr. 30 min.)

MIDNIGHT
13 It (1927). The delectable Clara Bow plays a single-minded young salesgirl. And just what is on her mind? Her good-looking boss, played by Antonio Moreno. Slight but sweet. (1 hr. 15 min.)

1:30 a.m.
TNT Born Yesterday (1951). Broderick Crawford as a thuggish dealer in scrap metal; Judy Holliday as his mercenary girlfriend; William Holden as the Washington newspaperman who teaches her "couth" so she won't disgrace the junkman. Though lumpy at times, it's wildly funny. George Cukor directed; based on the play by Garson Kanin. (2 hrs. 15 min.)

SAT., APR. 18

1:00 p.m.
2 Major-league baseball returns to the networks, as the **Chicago Cubs,** hopeful as ever, visit the **St. Louis Cardinals.**

2:00
5 Tony Rome (1967). Saucy private-eye tale with Sinatra in the lead, trying to figure how a nice girl like Jill St. John ended up in a very bad spot. (2 hrs.)

13 The House That Jane Built. A one-hour documentary on Chicago's Hull House, whose residents candidly address various issues of social reform with a depth possessed only by those who truly know the system.

3:00
13 Miss Nora's Store. A portrait of the remote community of Elliot Island, in Maryland's Chesapeake Bay. The focus of the film is Nora Foxwell, one of just 70 residents, the longtime keeper of the only store on the island. (30 min.)

4:15
TMC Picture This: The Times of Peter Bogdanovich in Archer City, Texas. A one-hour documentary about the creative chaos that surrounded the making of both *The Last Picture Show* and its sequel, *Texasville.* Bogdanovich discusses the tensions on the set and off, including his affair with Cybill Shepherd. This documentary is

sandwiched between the two pictures in question—**The Last Picture Show** (1971) at **2:00,** and **Texasville** (1990) at **5:15.**

5:00
⓫ **The Man With Two Brains** (1983). Nice-guy surgeon Steve Martin's marriage to Kathleen Turner is so lousy (she's a terror, in truth) that it's not such a stretch for him to fall for a brain in a jar, whose voice is provided by Sissy Spacek. Lots of laughs. Carl Reiner directed. (2 hrs.)

7:00
❼ **Making It.** Roz Abrams is the host of this one-hour special aimed at promoting good health—mental and physical—among New York kids. Among the panelists are U.S. Surgeon General Dr. Antonia Novello.

8:00
⓭ **Uncommon Women and Others.** Meryl Streep, Jill Eikenberry, Swoosie Kurtz, and Alma Cuervo star in this 1978 production of Wendy Wasserstein's play. Seven years after graduating from Mount Holyoke College, the women come together to see if, indeed, they've gotten where they set out to go. (1 hr. 30 min.)

A&E **Excalibur** (1981). A large, talented cast and John Boorman's bold direction make this retelling of the King Arthur legend a bruising, exhilarating affair. With Nicol Williamson, Helen Mirren, Gabriel Byrne, Liam Neeson. (3 hrs.) Also shown Sunday at **2:00 p.m.**

8:30
❷ **Claymation Easter Special.** A half-hour sketch in which Wilshire Pig, one of several animated clay figures, decides to overthrow the Easter Bunny and install himself as the Easter Pig. Co-starring Dr. Spike Rabbit.

9:30
⓭ **One-Trick Pony** (1980). Paul Simon plays an aging pop star in decline. Simon also wrote the screenplay, which is his version of his own career, his own integrity. The dialogue is tart, and Robert M. Young's direction is sweet and easy. With Blair Brown, Rip Torn, Joan Hackett. (1 hr. 40 min.)

SUN., APR. 19

11:00 a.m.
MAX **Easter Parade** (1948). A shimmering Irving Berlin musical starring Fred Astaire and Judy Garland as a dance team on the rise; meanwhile, Astaire is trying to forget about his former partner, Ann Miller. (2 hrs.) Also shown at **5:30 p.m.** on **TMC** and at **10:00 p.m.** on **DIS**.

NOON
⓫ **The Kid From Brooklyn** (1946). Danny Kaye was a most worthy heir to the throne of Harold Lloyd, whose great comedy *The Milky Way* is remade here. Kaye plays a tame milkman who, quite by accident, becomes a boxing champ. (2 hrs.)

12:30
❼ **Walt Disney World Happy Easter Parade.** A one-hour parade, live from Florida, featuring Disney notables including Beauty, the Beast, and several fish from *The Little Mermaid.*

1:30
❼ **World Gymnastics Championships.** Among the top gymnasts in this competition from Paris are Kim Zmeskal, Svetlana Boginskaya, and Grigori Misyutin. (1 hr. 30 min.)

2:00
⓫ **Operation Petticoat** (1959). Blake Edwards's mirthful service comedy pairs Cary Grant and Tony Curtis as officers on a lame submarine, bent on getting her seaworthy by whatever means necessary. Life gets more interesting when a flock of Navy women come aboard. (2 hrs.)

⓭ **This Side of Eden.** A 30-minute romp exploring what became of Adam and Eve twenty years after they left the Garden of Eden. Carol Burnett plays Eve, Walter Matthau is Adam, and Ed Asner, in a baby-blue suit and bowler, is God.

3:00
❺ **The Russians Are Coming! The Russians Are Coming!** (1966). With a cast including Jonathan Winters and Alan Arkin (in his first lead), and a story about a Russian submarine surfacing off the East Coast, there are plenty of laughs, though the material gets quite thin. With Brian Keith, Eva Marie Saint; Norman Jewison directed. (2 hrs. 30 min.)

3:15
HBO **The Last Emperor** (1987). Bernardo Bertolucci's masterly epic recounts the bizarre, hapless life of Pu Yi (1905–1967), the last of the Ching dynasty. As the ruler of the Forbidden City of Peking—and only the Forbidden City—the emperor is ignored by the rest of China, which had become a republic by 1912. With John Lone as the grown-up Pu Yi, and Joan Chen as his empress. (2 hrs. 45 min.)

3:30
❹ **NBA Basketball.** The world-champion Chicago Bulls warm up for another shot at the title by taking on the visiting Detroit Pistons.

6:00
⓭ **Nothing Sacred** (1937). Ben Hecht's slapstick satire of commercialized sentiment. Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony incurable disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. William Wellman directed. (1 hr. 15 min.)

7:00
❹ **Against All Odds.** Lindsay Wagner and Everett McGill are the hosts of this one-hour special about people who, through bravery, quick thinking, or sheer luck, beat back death in the face of tremendous odds.

❾ **The Rainmaker** (1956). A spellbinding picture, based on N. Richard Nash's play, in which con man Burt Lancaster promises rain to a parched town and promises even more to Katharine Hepburn. (2 hrs. 30 min.)

8:00
(55) **The Whales of August** (1987). Lillian Gish and Bette Davis star in this extraordinary film about two sisters coming to terms with old age. The characters are well developed and the emotions well shaded. With Vincent Price and Ann Sothern. Written by David Berry; Lindsay Anderson directed. (2 hrs.)

8:30
❼ **Pink Cadillac** (1989). Bernadette Peters loosens up Clint Eastwood a little in this pleasantly ramshackle shaggy-dog story about a young mother separated from her baby, a bounty hunter, and a pack of mean, giggling American neo-Nazis. There is also a big car. (2 hrs. 30 min.)

9:00
❷ **The Secret.** (Reviewed in this issue.) Kirk Douglas stars as a Cape Cod shopkeeper who finally fesses up to a painful secret that explains a lot of things, including why his son has held a grudge against him and why his grandson is having such trouble in school. With Bruce Boxleitner, Brock Peters. (2 hrs.)

❹ **Revolver.** A new thriller starring Robert Urich as an American secret agent who, after he's shot and paralyzed, uncovers an explosive military operation while searching for his attacker. (2 hrs.)

⓭ **Clarissa.** Saskia Wickham and Sean Bean star in this *Masterpiece Theatre* adaptation of the Samuel Richardson novel. In the third and final episode, Clarissa discovers that the elegant house where Mr. Lovelace has put her up is actually a brothel. (1 hr.) Also shown at **10:00** on ㊾ and at **11:00** on ㉑.

DIS **Judy Garland in Concert: Music From the Movies.** A long-ago TV special in which Garland performs "Toot Toot Tootsie," "The Man That Got Away," and others. (1 hr.)

10:00
TDC **The Buried Mirror.** (Reviewed in this issue.) The debut of a five-part series about the New World as seen and conquered by Spain, narrated by Carlos Fuentes. (1 hr.) The remaining segments, all one hour long, to be shown nightly through Thursday at this time.

11:00
⓭ **The Company: Inigo and His Jesuits.** Cyril Cusack narrates this one-hour documentary about the Jesuits and their founder, Ignatius of Loyola.

11:30
❼ **Sweet Dreams** (1985). An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man. (2 hrs.)

MON., APR. 20

7:00 p.m.
AMC **Here Comes the Groom** (1951). Bing Crosby is none too thrilled that his ex-paramour, Jane Wyman, is getting hitched to Franchot Tone, who happens to be a millionaire. A sweet, soft musical, directed by Frank Capra and featuring cameos by Louis Armstrong, Dorothy Lamour, and others. (2 hrs.)

8:00
❺ **A Concert for Life.** A charity concert from Wembley Stadium in London, saluting late Queen vocalist Freddie Mercury, raising money for and awareness in the fight against AIDS. Among the performers are David Bowie, Elton John, George Michael, and Guns N' Roses. (2 hrs.)

❾ **Untold Stories: The Search for Amelia Earhart.** A two-hour exploration of the new evidence in the 55-year-old search for the wreckage of Earhart's plane. With host Lindsay Wagner.

⓭ **Travels—"Listening to Volcanoes."** Madhur Jaffrey, an actress, chef, and author in New York, journeys to the Moluccas (the Spice Islands) to check out her ancestral roots and the source of the spices she cooks with. (1 hr.)

BRV **Zoot Suit** (1981). Luis Valdez directed this film, which is basically a recording of the stage play based on the Sleepy Lagoon Mystery of 1942. Edward James Olmos, Daniel Valdez, and Tyne Daly star in the story of a group of Chicano gang members who are set up on murder charges and get sent to San Quentin. (2 hrs.)

9:00
❹ **Lady Against the Odds.** (Reviewed in this issue.) No Rosie the Riveter job for Crystal Bernard and Annabeth Gish. While the men are off making war, these two turn private eye in Los Angeles, solving a murder mystery that's very close to home. (2 hrs.)

❼ **Star Trek III: The Search for Spock** (1984). Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. Christopher Lloyd is particularly creepy and entertaining as the Klingon warlord Kruge. (2 hrs.)

⓭ ㊾ **The Machine That Changed the World—"The Paperback Computer."** The third segment of this five-part series on the computer takes a look at the point where the fabulous machine became small and affordable enough so that ordinary folks could use it. (1 hr.) Also shown at **10:00** on ㉑ and at **midnight** on ⓭.

10:00
⓭ ㊾ **Madness by Jonathan Miller—"Brain Waves."** A look at attempts to cure mental illness by physical treatment, including shock therapy. Part 3 of 5. (1 hr.) Also shown at **11:30** on ㉑ and at **1:00 a.m.** on ⓭.

TUE., APR. 21

7:30 p.m.
SHO **Shelley Duvall's Bedtime Stories.** Producer and host Duvall returns with another group of children's stories, selected for their humor and charm, and narrated by folks like Martin Short and James Earl Jones. This episode features two stories: "Elbert's Bad World," told by Ringo Starr, and "Weird Parents," with Bette Midler narrating. (30 min.)

8:00
⓫ The **New York Yankees** visit the **Chicago White Sox.**

9:00
⓭ ㊾ **Frontline—"The Bank of Crooks and Criminals."** A thorough look at the BCCI scandal from the viewpoint of New York district attorney Robert Morgenthau, who's investigating just how the global bank got its hand in so many cookie jars. (1 hr.)

A&E **Say Amen, Somebody** (1982). George T. Nierenberg's thrilling documentary about gospel music as told through the stories of two of its architects, Willie Mae Ford ("Mother") Smith and "Professor" Thomas A. Dorsey. With the Barrett Sisters, the O'Neal Twins, and Zella Jackson Price. (1 hr. 30 min.)

LIFE **Midnight's Child.** A supernatural thriller concerning a mother who unearths unsettling secrets about the woman she's hired to take care of her family. With Olivia D'Abo, Marcy Walker, Elissabeth Moss, and Cotter Smith. (2 hrs.)

10:00
⓭ ㊾ **Listening to America With Bill Moyers—"America: What Went Wrong?"** A weekly series about issues that affect the upcoming presidential election. This episode focuses on a series of Philadelphia *Inquirer* articles for which two reporters crisscrossed the country asking workers, managers, and government officials for their take on the state of the economy. (1 hr.) Also shown at **1:00 a.m.** on ⓭.

NEW YORK

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Various Small Office Suites Available. Monthly Rentals of $730, $825, $1355 and $1635 - Including All Utilities. 24-hr building - attended lobby. Park views. Immediate occupancy. No fee.
Contact Patricia DiSanto: 212-254-6392

WEST 73RD STREET—Historic block, off Central Park. Beautiful office space. Entire top flr of a Brownstone - lge rms w/fplc, kit, full bath, lots of closets & storage space. Receptionist during business hrs. $2,850 per month. Contact Elizabeth - (212)-799-5050.

$500/mo Or Best O!—My mdtn apt is yours, M-F, 9-5; lux drmn bldg. 941-4004

HOUSE Catskills

For Sale By Owner—Country comfort & tranquility are unmistakable in this renovated 1850s farmhouse in the Catskills, 2 hrs from Manhattan, on 14 ac. It features a large fieldstone fplc, 4 BRs & an in-ground heated pool. The guest cottage is ideal for studio work or rental income. A large barn w/attached garage make this a wonderful yr-round retreat. Priced to sell, $174,500. Call 1 800-237-1224 bet 9-5, M-F.

REAL ESTATE SERVICES

Government Homes—From $1 (U repair). Delinquent tax property. Repossessions. Your area - 1-805-962-8000 - Ext. GH-20078, for current repo list.

Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

LAND Florida

N. FL—1230-ft riverfront, 11.6 ac pristine, unspoiled beauty. St. Mary's River. Jax 30 min. $87K. Owner - (904) 845-3462.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

Lowest Air Fares—Save up to 80% of the agency commission. Call (212) 986-1143.

AFRAID TO FLY??—Take Control With SOAR. Guaranteed. 1-800-Fear-Fly.

Free Coastal Connecticut Guide—Incl $99 wknd pkge. Info: 1-800-8-NORWALK

SUMMER SPECIAL—See Scotland on a luxury tour at a budget price. 12 persons only. 1-800-742-0355

BIKING AND HIKING AND WALKING

BARCELONA BOUND?
Self-guided walks. Street maps.
Historic/arch/art/cafes/shops.
Crosstown Walks - **212-935-2039**

Country Inn Cycling Weekends—1 1/2 hrs NYC. Bucks Co. Biking (215) 862-0733

I'll Do The Planning, But You'll Have To Do The Leg Work—Biking Weekends In The Berkshires. Call 212-459-4722.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $980. London $450. All round-trip & other cities. Air Fair International. 17 Battery Pl, NYC 10004. **1-800-832-6668/212-809-3818**

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ACTION TRAVEL

Wild Indonesia—Hidden Thailand - Bali. Info: 800-397-5917 - Bolder Adventures.

CRUISE

DISCOUNT CRUISES
International Tours. Licensed, Bonded & Insured. 212-242-2277, 1-800-525-6888

Explore NYS Canals—European Canal Boats. Bare Boat Rentals - Sleeps 6. **Collar City Charters, Inc.,** 427 River St., Troy, NY 12180. **518-272-5341.** Book Now!

WINDSTAR
Sail Tahiti, Caribbean, Mediterranean, Greek Islands or Singapore. Special Rates. Strictly Vacations: 1-800-447-2364

Continued on next page.

Continued from previous page.

CRUISE

DISCOUNT CRUISES - Including RCCL—Certified by CLIA & ITAA. Starshine Cruises - (212) 884-1329, Ext. 10.

CRUISE/TOUR HEART OF RUSSIA—M/S Dostoyevsky is your floating hotel while cruising/touring: the Volga, Moscow, St. Petersburg, Hermitage, villages, forests, islands, Summer Palace, Kremlin, Moscow Circus, Pushkin Museum - with gypsy dancers, Russian lessons, bingo, slots, vodka and schaslyk tasting. Great Value. Bolshoi Tours: (800) 525-0101.

SEASONAL RENTAL

Beach View Cottage - Sleeps Six—$428/wk May, $696/wk June. C/O: Lauretta Murphy - 26 Mechanic St., Bath, ME 04530. (207) 443-6824

Southampton—5-BR, 2-bth, heated pool, hot tub, outside shower - walk to town, beach, train, a/c. Memorial Day - Labor Day rental. Call LANE: (718) 459-7509

TIRED OF HAMPTONS' TRAFFIC?
45 Min. From Manhattan
On The Ocean In Atlantic Beach
Cabanas, Bath Cabins,
OLYMPIC-SIZE SWIMMING POOL
ALL SPORTS FACILITIES
Sands BEACH & TENNIS CLUB
Beech Boulevard
Atlantic Beach, NY 11509
Write For Color Brochure, Or
Call Lynn: **516-371-4003**

BED & BREAKFAST New York

Manhattan/London - Elegant Furnished Apts—Short-term rentals. Daily, weekly. Moderate rates. **212-369-7691 & 800-531-4057**

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

B & B In Manh—Fine hosted/unhosted apts - prime areas. Call 212/472-2528

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

BED & BREAKFAST New Jersey

WOODLEIGH HOUSE B & B
"...a charming bed & breakfast"
—(Newsday, June 10, 1990).
Nestled prominently in Cape May's historic district, within easy walking distance to everything - & surrounded by comfortable porches & gardens. Woodleigh House B & B is a classic example of "Country Victorian."

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

KEY WEST, Lightbourn Inn—Opening May '92 - Restored Victorian Mansion - Old Town Location. All rooms pvt. baths, pool. Complimentary Continental Breakfast. 800-352-6011. Scott or Kelly.

INNS & LODGES New York

De Bruce Country Inn On Willowemoc
Enjoy fresh air, clear water, wooded trails, in the Catskill Forest Preserve; catch your own trout. The best food. 2 hrs to tranquility! 914-439-3900

Hamptons--Drake Motor Inn—Nr ocean. Pool, A/C, free docking. (516) 728-1592

HUFF HOUSE
INN/MOUNTAIN RESORT
ENJOY 188 acres secluded mtn. beauty. 4th generation Inn/Resort - hosts the Roland Stafford Golf School. Tennis, golf, htd pool, trout pond. Dine in our new glass-walled dining rm. Wine cellar. 2 hrs NYC. Families & groups welcome. Roscoe, NY 12776. (607) 498-9953 - Open May 1.

INNS & LODGES Vermont

South Shire Inn—Romantic, elegant, Victorian - w/fplcs, jacuzzis & A/C. Gourmet breakfast. Bennington: 802-447-3839

INNS & LODGES Islands

Romantic Olde Yard Inn—14 guest rooms, set in tropical garden overlooking the sea. Gourmet restaurant, extensive library, near "the Baths." Virgin Gorda, BVI: (809) 495-5544 or (800) 633-7411 - or fax: (809) 495-5986.

RESORT South Carolina

KIAWAH ISLAND—Site of '91 Ryder Cup Golf. Four championship courses, 10-mile beach, tennis, bike trails, shopping & dining. Near historic Charleston, S.C. Free color guide. Ravenel Associates: 1-800-845-3911 - Ext. 356

SAILING

LYNN JACHNEY CHARTERS, INC.
Private crewed yacht charters in the Caribbean, New England, Pacific NW/Alaska & Mediterranean. Fine personalized service since 1968. CALL TOLL-FREE: 800-223-2050; Lynn Jachney, Box 302, Marblehead, MA 01945

HOTEL New York

Chelsea Inn—17th St./5th Ave. $60-$135. 212-645-8989/1-800-640-6469 - NYS Only.

Milburn Suite Hotel - 242 W. 76th St.
Stay In NYC's Finest Neighborhood. Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night. **NY: 212-362-1006 800-833-9622**

HEALTH SPA

GURNEY'S INN—Int'l Spa Time Share Sale; Reduced Rate. Call 617-247-1111.

St. John - Pelican's Perch—Sweet cottage; private, glorious view. (708) 328-3897

LOSE 10-20 POUNDS IN ONE WEEK
The Russell House of Key West. Gracious, European-style, full-service holistic health spa. Supervised juice fast & vegetarian diets. Balanced mind-body-spirit experience. **Broch: 800-851-4111**

Convenient NJ Shore - 1 hr from NYC
Lose 10 lbs - 5-day Health Intensive Sale. Call Now For Free Book: 908-775-7575

...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.7 Million Readers
Who Love To Travel! Call 212-643-6500

RESORT AREAS

BAHAMAS, Cutlass Bay—Cat Island. Private 300-Acre, 18-Room Beach Resort. All-inclusive, clothes optional.
For Reservations & Info: 1-800-723-5688

Berkshires—Cozy 2, 3, 4 & 5-BR lakefront homes w/flpcs. Tennis, pool, hot tubs, sailboats, canoes & private stables. Nearby Tanglewood, theaters & Jacob's Pillow. Available by week or wkend. 212-288-7370

CARRIBEAN REAL ESTATE

Anguilla - Oceanfront—Spectac 267' of ocean paradise, **'Unique'** 1/2ac site on one of the most desirable islands in the Carib. Priv sandy beach, secl., protected cove, fab vu of St. Martin/Barts/Kitts. Gov't. approval. for title transfer, $124,900. Owner: 609-693-2393 days 609-597-0542 eves

ANGUILLA, West Indies—Unspoiled, friendly island. **Rendevous Bay Hotel,** mod rms & villas on beach, spacious veranda. Snorkeling, seafood, swimming, tennis. Low fares. Call 1-800-274-4893.

VILLA/CONDO/APTS Worldwide

Tired Of A Crowded Hotel Room?—Try condos: FL, NJ, Carib, Euro. 800-397-5845

VILLA/CONDO/APTS Florida

KEY WEST—Condos - Ocean View, Olympic Pool, Jacuzzi, Saunas, Tennis Courts, 1-4 BRs, Master Suites w/private whirlpool. 800-352-6011 - Scott or Kelly.

SPECIAL ISSUE

WHERE
TO FIND IT
ERS

FIND IT ALL HERE
New York has it all—from cuff links to canoes. But when you need it, where do you go? Look no further than the May 11th issue of NEW YORK Magazine—"Where to Find It."

Make sure your ad is found in NEW YORK.
For more advertising information, call 212-643-6500.

VILLA/CONDO/APTS Mexico

SAN MIGUEL—2-BR home in historic art colony. Maid/cook. (212) 929-5317

VILLA/CONDO/APTS The Islands

St. Maarten Luxury Oceanfront Villa—5 BR/4 BTH, large DR, kitchen, large pool, maid. Perfect vacation! **Call 201-567-9191.**

CALLALOO - On The Island of Mustique
Is a magnificent 5-BR/5-bth villa w/private swimming pool and staff to pamper and serve you. Spacious interiors are professionally decorated, sun-drenched terraces have sweeping Caribbean vistas. Your personal staff includes a butler, cook, maid and gardener. Car is included! Weekly Rates: Winter - $6,000. Other: $4,500 (discounts for 3 people or less).
CONTACT: D.C. Taylor
(203) 622-0750; FAX (203) 625-7778

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

St. Lucia—Hillside villa. 4 BR, 3 bths. Spectacular views Pitons, maid. Broch. (212) 734-1544

ST. JOHN, USVI—Secluded waterfront villa, multi decks, splashing fountain, 3 spacious bdrms, 2 bths. (813) 286-0338

ST. JOHN—Quiet elegance. Two BR - spectacular view, pool. (508) 668-2079

Bahamas, Paradise Island—1-BR villa. (201) 656-0505 day, or (908) 233-2704 eve.

St. Barthelemy—Live-Your-Dream Apartments, villas, small intimate hotels. Modest to luxury vacations, customized to fit every budget. Air & car rental arranged. Call the experts. St. Barth Properties, 22 Park Rd., Franklin, MA 02038. (800) 421-3396, (508) 528-7727; FAX: (508) 528-7789.

Cupecoy Beach Club—Oceanfront Condos. For Brochure: 215-885-9008.

St. Croix, U.S. Virgin Islands
Luxury Rentals
Condominiums and Villas
With pool or on the beach, maid service... Broch. avail. Rates from $850 to $4,500.
RICHARDS & AYER ASSOCIATES
Box 754, Frederiksted, USVI 00841
Call Sandra Davis, collect: (809) 772-0420.

St. Maarten—Lux Villa - 2 BR/3 bth, LR, kit, pvt pool, 6-day maid, tel, TV, VCR, A/C. Day 315-474-3326; Eve 315-446-5986

ANGUILLA VILLA SPECIAL—$20 per night per person, up to 6 people. $100 per day min. For Info & Broch: (908) 566-8313

ANGUILLA—Lux Villa, secluded, space for 6, romantic for 2. 3 BRs, 4 full bths, F/W pool, fully staffed. $330 shoulder, $285 summer, $420 winter. (212) 663-7692

St. Thomas Condo—2x2, beach, pool/tennis. $325K. AAC & P. (809) 775-7740

SUMMER RENTAL/SHARE

Professional Seeking Full Share—In Hamptons house w/pool. Small group preferred. Call (212) 601-1234.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY. **Manhattan Referral Service**℠ matches you with a licensed therapist specifically trained to help with your problems. **212-439-0322**

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral. Free Phone Consultation. **212-439-4994**

Small Groups For Young Mothers With Children From 6 Months To 6 Years, Under Leadership Of NY State-Certified Therapist. 212-752-3097 or 914-634-1323

Brief Therapy—Low-Cost Psychologist-Led Groups. Monday Eves. 212-599-6001

Couples Needed For Free Television 2-day relationship therapy workshop, led by **Harville Hendrix:** **"Getting The Love You Want."** April 21, 22. 212-941-7720

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Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

New York Magazine's
HEALTH AND FITNESS SECTION
Is The Place To Advertise Your Service.
Call 212-643-6500

HOLISTIC HEALTH

LIVING LOVE THERAPY
Sacred Intimate Counsel 212-686-3273

Back Problems By Knowing Hands—Manhattan Only. Ronit. 718-436-9563

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Phobias, Sports, Sleep. Cert. 1972. Nancy Donenfeld, 200 E. 61st St. 758-7575

MASSAGE/THERAPEUTIC

Expert Swedish—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

LOTUS JAPANESE SPA
Shiatsu - Swedish / NY Penn Hotel
(212) 502-8732 Open 7 Days. Men/Women

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

Michael Massage—$50 Per Hour. Studio/Residential. Flushing. 718-886-6201

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

MEDICAL

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Colon Therapy With Nurse
Healing Stress-Reduction Specialists, In Private Atmosphere. **212-831-6433**

Colonics - Certified Therapist—CPW - Warm & Relaxing Atmosphere. 749-6442

I Am A Healthy Young White Woman—Who Can Donate Eggs/Ova In Exchange For IVF Program. For Info - **212-608-5898**

PHYSICAL FITNESS

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 247-6934

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For Women.

Body Shaping & Personalized Training—Certified. Over 20 Yrs Exp. 914-835-8455

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

Prescription Fitness—Certified In-Home Fitness Instruction. 201-795-0385

Personal Trainer—If You're Serious About Getting In Shape Call 212-213-1415

SELF-DEFENSE

Private Boxing Lessons—Home/Office. John Ferrara, Pro Trainer. 516-957-1418

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Certified Hypnotherapist—Weight Loss. Only One Session. 212-265-2772

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week - working **one-on-one** with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
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MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

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HEALTH And FITNESS
To place your ad,
call Mark Bristow at 212-643-6500.

BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Celebrate Columbus July 4th. Parade of Tall Ships, Fireworks Extravaganza. Simply the best in quality yacht charters!
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MYC, Inc, Wall St, NYC 718-351-9395

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners · **CHARTER DIRECT**
Boat info - 7 days a wk. **212-736-1010**

Charter the luxurious 70' Private Motor Yacht RACONTEUR. To 49 Guests. For corporate breakfasts, luncheons and dinners when privacy is essential. Perfect for intimate anniversary or birthday parties. Haute cuisine, impeccable service. Coast Guard-Certified. **Owners: (212) 777-8126**

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V.I.P. YACHTS presents **NY, NY**
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Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

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No Need To Anchor,
The Sound Of Water,
A Boat...

THE ULTIMATE BASH!

Advertise your vessel in New York Magazine's BOAT AND YACHT Section and reach 1.7 million readers who revel in creating the perfect party!

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AT DEZERLAND'S '50s FUN CITY
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NEW YORK KIDS,
call Denise Sisto at 212-643-6500.

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Creating Unique Memories
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516-368-7923 Michael J. 212-797-1898

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The Biggest Hit In Town!

- Matinees Every Sat., Sun. & Holidays
- Dance Party Following Each Performance
- Optional Lunch
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Gandalf Recommended By NY Magazine
Puppets, Magic, Unicycle, Wizard-Clown
718-465-8511 / 201-567-5044 / 516-295-5108

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Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **Claire: 212-564-4590**

Party Poopers—Come to Manhattan's newest party place for kids! 212-587-9030

Advertise In NEW YORK Kids—Call Denise Sisto at 212-643-6454.

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Walk-Around Easel!—Hilarious captions. Right-On Likenesses. 212-595-1126

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

Top Artist—Corporate & Private Parties. Paper, t-shirts. 800-428-8759; 516-767-4201

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Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

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SINGING TELEGRAMS
Strips • Belly Dancers • Murder Mysteries
Balloons!! CLASSACT (718) 482-7464

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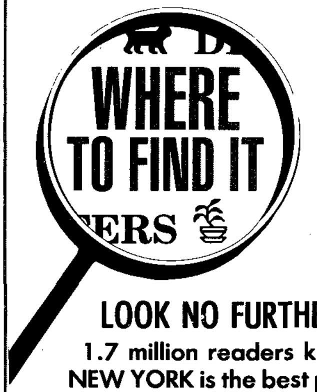

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STRICTLY PERSONALS

Good-Lookin' Guy—34, athletic and fit. Enjoys art, culture, reading, the outdoors, world affairs. Seeks Christian woman with good values, for friendship, commitment. 9726 ✉

Short, Dark And Handsome—Single Jewish male, 35. Professional worrier. Seeks female. Manhattan resident yet listens to the call of the wild. 9734 ✉

Someone To Watch Over Me—Sought by cultured, warm-hearted, leading Ivy corporate president, trim, very handsome, passionate, tall, funny, 30s, successful • dreams of forever and a day with educated woman, to 38, sincere, tall, for a life and family. Reply requires photo. 4961 ✉

Fabulous, Funny Female—Raised my kids, career on track, still young, strikingly attractive, upbeat and offbeat • now ready for fun, friendship, and future forever with a really wonderful man who's smart, kind, honest, fun and funny. To share my enthusiasm for travel, movies, dancing, family, friends, the usual and the not-so-usual cultural activities. I'm European-born, 46, blond, 5'7", Jewish, earthy, adventurous and bright. A sense of the absurd and a twinkle in your eyes definitely a plus. Please rush full-length oil portrait, letter and phone number. 5560 ✉ ☎

GQ-Type, World-Traveled CEO—39, 6', green-eyed, well-built, witty, adventurous and incurably romantic • seeks worldly or European counterpart who is elegant, stunning, slim, 25-35, 5'3" plus, for committed relationship. Photo a must • will exchange. 4951 ✉

Athletic Jewish Man—Very successful exec, tall, attractive, 40s, nonsmoker. Seeks bright, attractive, well-educated, active woman, 30s, for fun times and romance. Photo helpful. 5578 ✉

Pretty, Trim, Ivy—Professional woman, seeks life's companion. I am a country-walker, bird watcher, traveler, art lover. You are a divorced or widowed man, 63 plus, earthy, intellectual, kind. 5598 ✉

Financially Secure Jewish Professional—Male desires to meet female, to age 36, whose inner beauty is most important, for marriage and family. 9613 ✉

Breaking All Male Stereotypes—Honest, multifaceted guy, 30, seeks to contribute to an intelligent woman's life • and vice-versa. 5563 ✉

Stunning, Sophisticated Head-Turner—Flowing brown hair, blue eyes, 5'6", 38 years, Jewish. Seeks very handsome man, 5'10" plus, 35 plus, to enjoy the best of New York and each other. 5197 ✉ ☎

Multifaceted Academic—Seeks truth and beauty, but will settle for good dinner conversation with slim, highly cultured woman, 33-43, who is independent and possessed of inner grace, an interesting passion and a heart that can be astonished. Must be tolerant of committed research physician of independent means with weakness for Giotto, Pynchon, Conrad, Egyptian Art, Bach Partitas, downhill skiing and Woody Allen. Photo, informative note, please. NYC/LI. 5581 ✉

Seeking Eclectic Individualist—A true original. Late 20s-mid 30s. Very attractive • truly beautiful. Strong sense of style inside and out. Powerful, passionate, tender and loving. I'm 39, 5'11", 150 lbs, Jewish, fit and handsome. After 15 years in the arts, I've now created a successful and fascinating business. Enjoy diving, sailing, Munch and the Expressionists, 16th century harpsichord music, Stravinsky, Fagan, Ferry. Amaze me...Be my match! Note and photos. Until we meet...5595 ✉

Vermont Man—41, blond, blue eyes, 6', 170 lbs, Jewish, vegetarian and extremely good to look at, with two very young sons, 5,000 square foot home on 6 acres, run a year-round wilderness program for teenagers • seeks wife to love and care for us. Honesty, integrity, openness, a warm and loving heart, and photo a must. POB 125, Waitsfield, VT 05673.

Gay Professional Woman—Fit, active, fun-loving, seeks sincere woman, 40-55, to share life's joys. 4963 ✉

Sexy, Sweet, Smart—Brunette, 39, enjoys music, conversation, movies, pizza. Seeks attractive, intelligent, witty, Christian man, open to a lasting relationship, 35-47. Photo. 5596 ✉

Angel Sought—Beautiful Jewish woman sought, between 18 and 25, who agrees with Plato's wise concept of marriage found in his Laws, Book 8, verses 839-841, by a warm-hearted, idealistic, cultured Jewish aristocrat, 6'3", thin, clear deep blue eyes, high full forehead, fair complexion, dark hair, 35, very handsome, extremely wealthy and very modest. Note and photo. 4945 ✉

Living Among The Trees—And enjoying a variety of athletic, outdoor, intellectual and artistic activities is ideal. Spending time with close friends, my niece and nephews enriches my life. What is missing is a very special woman to share this with. I am a Jewish male, 42, 6', attractive, successful, caring, sincere and fun. You are 28-39, attractive, not overweight, and possess a set of values and qualities that will make us both be glad that we have finally met. Note/photo a must. 9733 ✉

Successful Wall Street Entrepreneur—Mid 40s, athletic, 5'10", 160 lbs • enjoys sports, romantic dining, theater, music and reading. Seeks a bright, witty, earthy, nonreligious Christian woman, 30-40, for possible long-term relationship. Manhattan resident only. Please include photo. 9715 ✉

Fun, Pretty, Ivy-Educated—Love NYC, travel, active life. Seek worldly, upper-middle class Jewish man, 50s-60s. 5576 ✉

Very Wealthy Australian Tycoon—32, seeks voluptuous European or Latin-American Jewish woman, up to 25, for marriage. Respond by phone for 24-hour reply. 5477 ✉ ☎

Joyful, Tall, Fit Woman—Physician • appreciates the arts, hiking, gardening. Seeks secure man, 45-55. Note/photo please. 9727 ✉

Asian Indian—Warm, feminine, classy, 33, 5'3", with a lot of love and laughter to offer a sincere, intelligent and loving man. Photo. 4962 ✉

I Own A Successful, Creative Business—I've traveled halfway around the world. Last weekend I threw my camera into my Porsche and headed to Vermont to explore back country roads and enjoy the scenery. I'm 44 (look 34), athletic (built also), as well as poetic. I'm looking for a friend/lover, who is not necessarily Jewish, with a desire to have children. You're 28-36, intelligent, have a good sense of humor, an interest in sports (spectator as well as participatory), and you're attractive inside as well as outside. Note/photo/phone. 5513 ✉ ☎

A Great Guy—David Letterman mentality, Tom Cruise appearance, one-of-a-kind soul and heart of gold. Successful Wall Street exec, diversified interests, 32, 5'10", healthy athletic build. Seeks funny female complement, 23-33, nonsmoker, for happily ever-after. Please send letter and recent photo (a must) • I will reciprocate. Thanks. 5591 ✉

Wry Mensch—Cute, slim, idealist MD, 31. Seeks tall, dark, voluptuous, articulate Jewish beauty, 30-40, for Chuppah. Photo exchange. 9739 ✉

One Love—Give it up for the man with style, passion, loyalty, defined family/monetary goals, excellent physique/truly good looks and spirituality, Jew/38/self-made • seeking one beautiful woman, secure enough in her own self to see beyond my physical fast lane look and feel the warmth of my heart. Serious replies. Note/photo a must. Will reciprocate. 5580✉

Pretty, Jovial Career Lady—Enjoys nature • seeks man, 45-55. 9763 ✉ ☎

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Share With Me—Life's delights. Handsome Jewish executive, 5'9", 47 (looks and feels 30s), affectionate, nonsmoking. Enjoys music, movies, cooking, gym, scuba, laughs and conversation. Seeks intelligent, confident, warm, in-shape Jewish woman (34-45). Note/photo. 9740 ✉

Tall, Successful Male—Attractive, 6'4", Jewish professional male, early 40s, seeking a warm, classy female. Success is better when shared with a woman who also enjoys theater, tennis, fine dining, pretty beaches. Phone/photo a plus. 9746 ✉ ☎

Wanted:—Smart, successful, stable, tall Jewish man, 50-58, who: sends flowers, can laugh and communicate, is confident, likes being smothered with love and attention. Reward: slim, attractive, brainy, vibrant, caring NJ woman. Possibility: lifetime happiness. 4973 ✉ ☎

Grey-Haired, Young 60s—5'11", male - seeks 50s lady to share sports, music and other common interests. Note/phone/photo please. 9762 ✉

Strikingly Attractive Blond—Svelte professional woman, first time - reluctantly - advertising, but enthusiastically seeking attractive, successful, witty man (adventurous, passionate interests) to share city culture and (country) nature/sports, 40s-60. Photo optional. 4953 ✉

Handsome Doctor—35, single, Jewish white male, 5'8", caring, unpretentious, healthy life style. Seeks gorgeous, petite, firm, fit lady, with gentle soul, 23-29, for fun, quiet times, togetherness. LI resident preferred. Note/photo/phone. 5590 ✉ ☎

Englishman, Much Traveled—Professional, 43, just arrived Manhattan for two years-plus assignment. Seeks intelligent, attractive, warm-hearted female companion, 25-40, to join him in exploring city and surroundings - arts, music, restaurants, walks, day trips. Note and photo. 5564 ✉

Photo Not Necessary—It's what's inside that counts. Slim, very attractive, playful widow, 48, seeks caring playmate - sense of humor, commitment-minded. 9758 ✉

Pretty Strawberry Blond—Tall, slim, feminine, funny, warm, successful, young 44, Jewish (you needn't be). Enjoy movies, theater, antiquing, relaxing with friends and traveling - especially to Italy. Would love to meet a warm, caring man, successful and secure, nonsmoker, for the real thing. Note/photo please. 5593 ✉ ☎

If You Can—Seriously enjoy a first-date workout at the gym - with sauna, hot tub and pool as the appetizer, Italian food for dinner to restore your energy, and quiet conversation for two for dessert, then this 42-year-old, divorced white male, 6', 188, professional in northern NJ, will certainly appreciate hearing from you. Recent photo/note. 9725 ✉ ☎

Warm, Caring, Attractive—European female MD, late 50s, seeks intelligent, considerate man up to 68. 9756 ✉

Looking For Her Hercule Poirot—32, great cook, olive complexion, cherubic, professional black woman - loves the arts and classical music - seeks secure, plump, professional gentleman. Photo. 4958 ✉

End Your Search—Meet most attractive, single professional female, 30s, bubbly, blue-eyed, not an exercise guru - seeking doctor/lawyer/Indian chief, 34-40, to mesh dreams and goals. Photo. 1590 ✉

Female VP Seeks Running Mate—My platform: great looks, intelligence, honesty, loyalty, humor, loves travel but needs work on her tennis game. You: Jewish, 38-50. Convince me you're my man with your creative response. 5571 ✉

Glass Slipper Found—By handsome, charming, romantic, silly but serious, Jewish CPA, 31, 5'9", slim, whose life is incomplete without his forever Valentine. Photo. 9722 ✉ ☎

Playful But Serious—Warm, attractive, fun-loving, down-to-earth, passionate Jewish female MD, 37, with dark doe-eyes and a witty sense of humor. I have an unusual blend of interests - from classical music, history, the outdoors, working out, current events, to electric guitar. I value highly an intimate relationship and am seeking a special man with a curious mind, lively spirit and warm heart. Note/phone/photo. 9700 ✉

Warm, Delightful Redhead—Pretty, charming, well educated, well traveled, professional lady/woman (40), nice legs. Would love to love her ideal male: blue eyes, broad shoulders, nice smile, sense of humor, 43-55, 5'9"-5'11", divorced 3 years, a gentle rock, businessman/engineer/architect, fond of travel, beach, and maybe me, permanently. Photo. 5579 ✉ ☎

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Denise Winston

By appointment only 212-935-9350

Let Me Cater To Your Every Whim—This handsome, physically fit, athletic Jewish neurologist, nonreligious, 31, 5'7", 155 lbs, brown hair, blue eyes - who is honest, mature, spontaneous, generous - seeks a very attractive, sexy, classy, intelligent girl, 20-30, to grow with, travel with, explore with and love. Note and photo please. 9704 ✉

Sweet Cinderella—Highly educated, 5'6", slim, seeks educated, tall, successful man, 36-46. Photo please. 9706 ✉ ☎

Fun, Games - And Good Living—Will be our aim. Petite, attractive, aerobic, young 63, widow from NJ, who loves NYC - looking for male counterpart. 5566 ✉ ☎

I Am A Pretty, Petite Black Woman—25, college grad, with great sense of humor, who likes books, foreign films, football and scuba. If you are an intelligent, educated man with a purpose and passion for life, who would like to travel and try windsurfing, please respond. Note and photo a must. 4970 ✉

Upbeat, Attractive, European, Israeli—Lady, 40, professional, MA, seeks Jewish male, 37-45, counterpart. 9730 ✉ ☎

Are You An Attractive—Established, lively man? 48-60 years young, 5'10"-6'? I am a widow, attractive, red hair, 47, down-to-earth, successful and curvy. I'm looking for the right chemistry, to share life's pleasures with. Photo/phone. 9717 ✉ ☎

Just Be Yourself—Vivacious, artistic, Jewish female, 36, 5'6", seeks marriage-minded adventurer. Photo. 9391 ✉

Extremely Smart—Successful, handsome, athletic, adventurous, 6', MD, 35, seeks similar woman, 24-34. 9750 ✉

Sparks—Pretty, auburn-haired communications professional, 42, seeks funny, good-looking, sports-loving white male, 35-50. Must be nonsmoking (but okay if you burst into flames occasionally). Note and photo. 9743 ✉

Pretty, Creative—College English teacher, Jewish, has depth and a subtle sense of humor, seeks warm, caring, intelligent and self-confident man, 35-50, for a healthy relationship. 9720 ✉ ☎

Ravishing Renaissance Redhead—32, 5'7", novelist, slim, healthy, sensuous, warm, kind, affectionate, affluent. Loves to entertain, gourmet cook, lovely home. Extensive art and antique collection. Dresses beautifully, sensitive to others' needs. Loves music, jazz, dancing. Is creative and artistic, has a great sense of humor and is considerate and reliable. Seeks intellectual, kind man over 6', 30s to 50s, professionally powerful, with savoir-faire. A man - elegant, cultured and romantic, with a sense of humor, common sense, kindness, tolerance, and is physically fit. Possibly...the two of us can get together and enjoy the excitement of NY...and someday maybe a baby!!! Explicit letter and photo a must! 5391 ✉ ☎

Stylish NJ Lady—Seeks cultured male, 50-60, to share outdoors, parades, bridge, theater, travel, zoos. Wasp, petite, 55. Nonsmoker. POB 343, Madison, NJ 07940

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STRICTLY PERSONALS

I'm Interested—In your sense of humor and personality. I'm seeking a "mate" - a man at least 45 years old, mentally alive, flexible in life views, complex, and comfortable with his professional achievements. If you are looking for a woman of character, taste, charm and humor (although some think me wry), as well as attractive, forthright, independent and successful, please drop me a note and let's arrange to meet. 5446 ✉

Queen Of Hearts—Very pretty, petite, affectionate, lively Jewish professional, 36, with intellect and passion. Loves adventure, music, tennis. Seeks her King: warm, very smart, very successful, down-to-earth, athletic, quick-witted, Jewish, 33-41, for royal lifelong relationship. 4947 ✉ ☎

Down-To-Earth Guy—5'11", Jewish professional male, 41, slim, dark hair, athletic, looking to meet nonreligious Jewish girl. If you're mid-late 30s, slim, attractive, good-natured and looking for a special relationship, let's go for it. Send photo. 9737 ✉

Elegant, Beautiful European Professor—43, caring, loyal, sweet. No smoke/drink/drugs. Seeks handsome, successful man for marriage. Photo a must. 9665 ✉

Successful Entrepreneur—Widower, 59, well-traveled, enjoys fine things in life - theater, fine dining, city and country living, weekend trips to Caribbean, FL. Seeks attractive - good figure, intelligent, happy, personable woman, 45-55. 4949✉

Elegant But Also Haimish—Pretty, witty NYC attorney, tall, slender - seeks Jewish man under 50. 5422 ✉ ☎

Man In The Grey Flannel Suit—Gregory Peck type looking for his Jennifer Jones type. Corporate exec/attorney, 34, wants to leave the city behind for the 'burbs or Florida. Interests include golf, sun, travel, old movies and family. Are you ready to settle down? Phone/photo. 4950 ✉

Wanted:—Beautiful, intelligent art lover. Any race, religion, age. I'm worldly, wealthy, 60. Phone/photo, please. 5562 ✉

Dazzling, Thin Redhead—29, very pretty, Jewish, charming, Harvard MBA. Seeks a bright, handsome, fit man with a great smile and a big heart. Photo. 5520 ✉

Incurable Romantic—Good-looking, successful real estate typhoon, 38, 6'3", dark blond with athletic build, seeks bright, attractive female, under 35, at least 5'5", Christian, nonsmoker - eager to share moonlit walks on the beach, ski virgin trails and cruise waterways. Must have sense of humor in addition to movies, dining out and cuddling by the fireplace - must look as good as her picture. Phone/photo/note. 9761 ✉

Do I Have A Terrific Woman For You!—Pretty, warm, trim, mid 40s, stylish Manhattanite, Christian. You are a stable, self-assured, honest guy who loves nature, the arts and travel. Psst! A good cook, too! 1588 ✉

Still Sweet—At 36 - slim, pretty brunette (long hair, green eyes), athletic, vulnerable, literate, and curious for more. Seeks a scholarly sports fan, who loves good conversation, occasionally loses himself in great rock 'n' roll, and can rip the phone book in half with his bare hands...(really, a kind heart is enough!). 5585 ✉

Unique, Multifaceted—Self-made, street-smart entrepreneur, college graduate, 54, tall, well-built, seeks model-type, sexy soul mate/playmate, best friend. Photo. 4956✉

Right Out Of Preppie Handbook—Handsome, single white male, 33, born financially secure, home in Greenwich, family home in Bahamas, private clubs here and abroad...has everything but someone to spoil with attention, affection and love. If you're a cute, young, single white female who's slim, witty and addicted to warm sandy beaches and sunshine, looking for a long-term relationship, please send note and photo. 9723 ✉

Special—Pretty, sophisticated, vivacious, well-traveled - seeks marriage-minded man, 43-55, who is smart, witty, successful and nice-looking, to share good food, movies, theater, sailing, hockey. 9741 ✉

Where Are All The Nice Guys?—They can't all be taken! If you're a 32-42-year-old, nonsmoking Jewish professional, I'd like to coax you out of hiding. Please drop this cute, funny, petite woman, 38, a note and photo and let me know it was worth the wait. Mensches only. 5555 ✉

Are You Sweet And Petite?—And if you're truly kind and cuddly, this cute, affectionate author (41, 5'6") will delight you with gentle hugs and little presents till 2050. POB 856, NYC 10009.

Handsome, Fit Jewish Male—33, enjoys beach, tennis, travel. Seeks slim, bright female, 23-34, for friendship, adventure and possibly more. 5557 ✉ ☎

Classy Musician—27, Jewish male, Ivy professional, seeks Jewish female, 23-29, with intelligence, beauty and style. 5586 ✉

Handsome, Modern Orthodox MD—32, 5'11", slim, successful - seeks warm, intelligent, attractive, slim Orthodox woman, 20-29. Photo/phone/note. 5587 ✉

Who Knows?—Attractive, petite professional woman, 41, likes both indoors/outdoors, having fun/being serious. Spiritual but earthy, romantic but practical. Seeks educated Jewish man, 38-46, with varied interests, good heart and nice personality. Could it be you? 9764 ✉ ☎

Let Me Check Your Figures—Jewish, male, accountant, 32, 5'7", 140 lbs, who likes sports (NY Rangers), music, travelling, jogging and movies. So let's have fun and score big in relationship. Send note/photo. 5589 ✉

Let's Grow Old Together—Jewish professional, 34, 5'6", 125 lbs, beautiful inside and out. I am warm, caring and adventurous, seeking well-educated, gentle soul who is 32-39, good-natured and charming. I have traditional values, love my dogs, the country and exotic travel. I am comfortable in black tie and blue jeans. If you're family-minded and value commitment, send note/photo. 9729 ✉

The Key To My Heart—Meeting a man who is sincere, fun, sensitive, athletic, good-looking, 30-40 and Jewish. I am loving, outgoing, fit, attractive, blond, thirtysomething woman who loves to party. I'm just a pot looking for my cover. Send note and photo. 4954 ✉

Life And Love To Share—Handsome, playful, successful, creative Christian, MS, 40, seeks an affectionate, sincere, family-minded woman, 25-36, with values and spirit. 4955 ✉

Green-Eyed Woman—39, smart, slender, PhD, sometime jogger - enjoys foreign food. Seeks accomplished, fit, nonsmoker, sensitive, divorced male, 35-48. 9742 ✉

Adventurous Yet Emotionally Mature—6'2", 180, white male - funny, secure, photographer, 38, athletic, articulate, well-traveled, sensitive, and really good-looking - seeks warm, dynamic woman for it all. Send note/photo. 5567 ✉ ☎

Down-To-Earth Beauty—With intelligence and integrity. Very attractive, slim, auburn-haired, divorced Jewish professional seeks special man, 40-55, for romance and commitment. NJ. 9745 ✉

Handsome MD—Youthful, fit, 48, Jewish - nonreligious, loving and warm. Seeks outgoing, secure, attractive Manhattan woman, 28-39, for sharing interests, marriage and family. 4966 ✉ ☎

Successful, Gorgeous Redhead—Late 30s, seeks successful, tall, handsome gentleman for keeps. Phone/photo. 9707 ✉

Handsome Businessman—Single white Jewish, 6', residences in Woodstock, NY and Boca Raton, FL, seeking warm and lovely young woman, 24-34, honest, sincere and a good sense of values. Intelligent and fun-loving, tall and slender model-type, health-conscious and sports-minded, whose interests include international travel, sailing, horseback and scuba, long walks on the beach, candle-light dinners and possible serious relationship. Photo a must! 9752 ✉

Northern NJ—Pretty, educated, divorced white female (37, 5'7"), who enjoys the outdoors, antiques and pets, seeks intelligent, marriage-minded man. 9747 ✉

Lovely To Look At—Delightful to hold, petite and slim, divorced, white Jewish female, early 40s (central Jersey) - sensitive, sensuous yet assertive, above-average looks and figure. Looking for successful and equally secure (emotionally and financially) gentleman, 40s-50s, who enjoys Broadway, Atlantic City, comedy and going first class. 4959 ✉

Elegant Lady Of Cynical Wit—50s, tall, slim - seeks kind, successful, humorous man. Letter/photo. 9724 ✉

Ready To Begin Again—Warm, attractive, slender, bright, successful, sensual Westchester widow - interests from art to zoos. Seeks *a sincere, caring, intelligent,* affectionate, Jewish professional man, 40s-50s, to share love, laughter, and all of life's pleasures together. 5594 ✉

Classy CT Caterer—Successful, outgoing and very attractive woman, late 40s, seeks dynamic counterpart to create new adventures. Photo/note please. 4960 ✉

Lovely Lawyer—With weekend custody of 2-year-old son, seeks man with child(ren) - to enjoy time, with and without our child(ren). 9721 ✉

Analytic Therapist—Female, Jewish, 40s - looks, smarts, sensitivity, integrity, warmth - seeks male counterpart. 5558 ✉ ☎

"Trust Me"...—You'll want to answer this ad if you're looking for a really pretty, "sophisticatedly" sexy, 42-year-old, divorced, Jewish Manhattan business executive - who is playful, thoughtful, bright and loves life with all it's ups and downs. You'll be a tall, good-looking, quality kind of guy, 40-50, who is sincere and good-humored and enjoys the company of a dynamic, independent female with a kind spirit and...oh yeah, great legs! Photo/note/phone, please. 9713 ✉

Don't Settle For Less—Than this sexy and sensual Jewish female, 24. Photo. 9716 ✉

Manhattan Mountain Man—A city dweller with high country instincts seeks a woman, 32-44, of great style, beauty and humor, who shares my passion for the outdoors. I'm 51, fit, handsome, tall, successful, and bored with strictly urban women. If your interests extend beyond fine dining, drop me a note with photo please. 5582 ✉

Rescue Me—Pretty, classy lady, 39, seeks strong, classy, caring man, 40-50, for life. Photo. 9757 ✉

Pretty Italian-American—Young 39, bright, good values, seeks relationship/marriage. Photo/letter. 5597 ✉

Uh-Oh, It's The Teacher!—But wait, you're old enough now. Math: 49, 5'4", 120 lbs. Colors: blond hair, green eyes. Geography: central Jersey. History: divorced. Play time: yeah sure! 9744 ✉

Looking For The Other Half Of Us—Divorced Jewish male, 51, 5'8", 145, needs you: the caring, sensitive, warm and loving woman who wants to make a commitment to share life. You should be 40-50, 5'3"-5'6", and trim. New Jerseyans welcome. Please, a note and photo. 4968 ✉

Vibrant, Sense Of Humor, Attractive—Financially independent, professional Hispanic woman - loves parties, seminars, reading, movies, work, dancing. Wants to share her life with a man, age 47-59, who has some of the same interests and is financially independent. Race not an issue. 9714 ✉ ☎

Fun-Loving, Handsome Professional—Affectionate, very special gentleman, young 50s, seeks young 40s, very trim lady to adore. Nassau. 9736 ✉

Handsome, Single White Male—34, 5'10", self-employed, likes dining out, movies and varied interests. Seeks 26-36, intelligent, nonsmoker, slim, attractive woman who's looking for a meaningful relationship. Photo/phone. 9755 ✉

Where Is My Brown-Eyed Gal?—Lawman seeks partner. Tall, Jewish, blue-eyed at 32 - starry nights and GHI included. Send dossier to: 9701 ✉.

Lovely Lady—Lively, literate beauty seeks artful romance in sexy, erudite man, 39-50, whose interests run from arts, books, theater - to politics and sublime ideas. Photo/note. 9702 ✉

Petite, Classy, Down-To-Earth—Italian, 29, seeking classy, 30-39, intelligent, secure, LI male counterpart. 9703 ✉

35, Jewish Female Designer—Cute, fun, special, in shape. Gotta be Jewish, successful, handsome mensch, fun and savvy, no smoke. Photo. 32-42. 9711 ✉

No Porsche Or Hamptons Abode—But with integrity had by single professional male, Jewish, 43, varied interests, seeking 35-42, slim, petite, attractive female, nonsmoker, no pets, for keeps. 1589 ✉

Professional Male, 39—Independent, with house and practice in Westchester, seeks attractive, stimulating female to share all the best that life has to offer. POB 502, Elmsford, NY 10523-0502

Recently Arrived In Town—(Irish, 40-plus) via continental Europe. Hoping to meet educated, fun-loving, humorous man, equally at home in Lincoln Center, at a film or walking in Bear Mountain. Please write with photograph, including telephone number. 4946 ✉

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STRICTLY PERSONALS

Successful, Good-Looking, Stylish—Early 40s, divorced white male seeking Oriental female, 18-25, for travel, romance and possible serious relationship. Must be thin and very attractive. Note/phone/photo a must. 9759 ✉

Spring Fever!—Catch it with a 30something, white corporate exec who is sensitive, compassionate, good-looking and witty. You are a female who is all of the above, shapely, successful, nonsmoking, and able to love. Photo a must. 5565 ✉

Tall, Blond, Patrician—With looks, brains and humor, seeks male counterpart for walks in country, arts, theater, fun. 45-60. Note/photo. 5588 ✉ ☎

Divorced White Female—Early 40s, who is all of the following and looking for the same traits in a 40-50, single white male who is honest, hard-working, looking for lasting relationship, not afraid of his own feelings or commitment - likes to dine out, travel, walk on beach, many weekend adventures, not afraid of his past and looking for a future. I enjoy museums, theaters, antiquing and flea markets. Reply with note, photo and phone. 9710 ✉

Athletic, Successful—Handsome Jewish professional, 31, fun, caring guy with good sense of humor - seeks attractive, intelligent, affectionate Jewish woman, 25-31, for fun, romance and possible commitment. Note/photo appreciated. 9705 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 5559 ✉

If You're Looking—For the perfect Jewish mate - it's time to act now and this is how! If you're 40-52, Jewish, male, you'd like me - I'm a fantastic female. If you're level-headed and smart, that's a very good start. So contact me and give us a try, but only if you're a nice guy! Send note and photo included. 9753 ✉

Well-Established, Financially Secure—Jewish man, early 40s, nonsmoker, desires marriage and children. Prefers Jewish woman who also wants to start family, who is semi-Kosher and committed to traditional Jewish values and customs. Intelligence, independent spirit, good sense of humor, social graces and positive attitude are also important attributes. In Canada, one hour by air from NYC. If interested, please respond with note/phone. 1839 ✉

Beautiful, Jewish Strawberry Blond—Classy, sincere, slim, fit, accomplished, affectionate, young 40s, Nassau County - desires interesting, educated, successful, sincere man. Note/photo/phone. 5583 ✉

Warm, Funny, Handsome—30, 5'10", Jewish MD seeks warm, funny, educated, attractive Jewish female, 22-29, nonsmoking, to share mystery, romance and the city. Note/photo/phone. 5592 ✉ ☎

Great-Looking Male Writer—29, seeks similar female, 24-38. Send photo/note - I'll do same...You decide. 9732 ✉

Elegant, Attractive, Vivacious—60 years young, European Jewish widow, seeks sophisticated, caring man. 4948 ✉

Actor, Writer, 29—6 feet of talent, fun, good looks and cuddly warmth. Loves all sports, music and the movies. Will trade stage kiss for real-life pretty Miss, 22-32, whose sincerity, common sense, sweetness and caring guarantee a long run. Please write today with photo and phone. 4957 ✉ ☎

Blond Beauty Seeks Best Friend—Tall, 32, attractive (brief model stint) ad exec - who is Christian, active, analytical, fit and fun-loving - seeks nice guy with integrity, open mind and sense of humor. 9718 ✉

Elegant, Sophisticated, Worldly—Beauty. Independent nature, 40s, seeks enormously successful, charismatic, refined gentleman. Letter/photo. 5569 ✉

Cute, Shy Jewish Female—34, professional, Conservadox. I enjoy city life, coffee houses, movies, but mostly laughing - looking for a Jewish male to share it all with. Photo/phone, please. 5570 ✉

Beautiful, Successful Professional—I'm 37, 5'7", intelligent, nice and romantic. Seeking a caring, very handsome man, 34-42, to share my hopes and dreams. Photo please. 5573 ✉

You Won't Be Sorry—Attractive, smart, well-educated, successful, financially secure woman with style and warmth, brunette, seeks bright, successful, attractive man, 40-50, financially and emotionaly secure, to share life. 4969 ✉ ☎

Somewhat Practical—Sincere, attractive, Jewish professional woman, 35 - enjoys reading, old movies, politics and Israel. Seeks a special man, Jewish, 32 plus, worldly, honest, sincere and fun to be with - forever. 9751 ✉

Are You Ready—For an exciting relationship with an athletic, 6', playful, bright, Jewish guy, 35? If you are a challenge and a charmer, 24-35, send note, photo - to begin romantic adventure. 9719 ✉

Pretty, Green-Eyed Blond—36, petite, outgoing, professional - seeking good-looking, funny, well-rounded guy who's social, marriage-minded. I love travel, the beach, movies, music and hanging out. My friends made me do this. Photo a must. 5572 ✉

Handsome And Cultured Professional—52, born in India, bred in US, seeks slim, attractive Muslim/Christian lady for life partner. Photo and note. 4964 ✉

Passionate, Brainy PhD Psychologist—Pretty, petite, shapely, 45 (looks 35), warm, musical, broad intellectual/cultural interests - seeks mensch, 38-52, emotionally available, intellectually developed, left-leaning, physically active, for marriage and family. 5575 ✉

Tall, Slim, Striking, Intelligent—White female, mid 30s, quiet but cheery, with varied interests, feelings, views - wishes to explore grown-up relationship with 30-plus man with varied interests, etc. What's important is: can we connect on a real level?...Only we have to meet first, don't we? Nonsmoker preferred. Note/photo/phone. 5574 ✉

Single White Female—28, NJ, attractive, intelligent, professional, Italian, seeks handsome, affectionate and honest, cultured, educated Italian man, 28-34, for serious relationship. Photo and detailed letter. 5577 ✉

Handsome Italian-American Attorney—33, 6', 170 lbs, blue eyes. I have had success in my profession but need to find the love of my life. If you are a 26-33 year old white woman and are intersted in marriage and a family with someone who would try to make you very happy, please send me a note and photo. 9599 ✉

NJ Professional Woman—Attractive, down-to-earth, 44, 5'7", 135 lbs, seeks NJ male counterpart. 5458 ✉

Tall, Dark And Very Handsome—29, 5'11", 165 lbs, Ivy-educated, successful Wall Street money manager - desires highly attractive, young, bright, fun-loving and honest woman who seeks similar qualities in a man. Note/photo. 9738 ✉

Looking For An Equal—6', 30s, creative professional seeks independent, smart, successful, thin, 27-37 female, (artsy/athletic?). I don't watch sports/male bond. Iron own shirts. Love NYC/outdoors. Pix. POB 642, HoHoKus, NJ 07423

Elan Expected—Attractive male, 56, JD/MBA, physically fit, 6' - seeks slim Christian female, blond or redhead, 30-45, nonsmoker. Note/photo. 9749 ✉

Intellectual Male—51, 6'1", 180 lbs, seeks professional woman for caring relationship. 5584 ✉ ☎

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 734

BY MARY ANN MADDEN

RUNNING DELILAH. Sci-fi drama about a half-woman/half-android spy.

MELROSE PLACE. A spinoff of the hit *Beverly Hills 90210.*

CC RIDER. Robert Urich stars in an hour drama about a district attorney motorcycling cross-country with his delinquent son.

ULTIMATE REVENGE. Reality show uses practical jokes as revenge.

Above, pilot fishing, '92/'93, as reported in *USA Today.* Competitors are invited to *invent* one proposed television show.

Results of Competition 731, in which you were asked for up to five songs from the bad musical version of good work.

Report: All singing. All dancing. All classics. Lather, rinse, repeat. The Bard. The Greeks. Dickens. Austen. Beckett. Brontë. Tennessee Williams. N. (Gimme an A) Hawthorne. Orwell. Schulberg. Eliot. And, baaaa! The Silence of the Lambs When You Are Gone. Questionable taste (no pun enjoyed) arises, we feel, from the original material. Therefore, please contact Sophocles, Shakespeare, or Stone. Separate stories. Film at 11. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

"You're Delightful, You're DeLovely, I'm DeWinter"—Maxim
"Here an R, There an R"—Staff
"I'm a Little Nobody"—What's Her Name
"You Certainly Are"—Mrs. Danvers
"The Boathouse Blues"—Maxim
Ann Luoma, Burton, Ohio
sp. ment.: Gertrude Bryant, Tulsa, Okl.

"A Lovely Day for a Ride in the Cah"—JFK
"Waiting for President K to Come Our Way"—Oswald and People of Dallas
"The Grassy Knoll"—CIA and Mafia
"Oh, My Suit, My Poor Pink Suit"—Jackie
"The Conspiracy Waltz"—Jim Garrison
William Selby, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

"How Can We Ignore the Guy Next Door?"—Nick
"What's New, Old Sport?"—Jay
"Is This Absolutely Where You Live?"—Daisy
"Shirts, Shirts"—Jay*
"East Egg, West Egg, All Around the Sound"—Entire Cast
Gene Schinto, Greenwich, Conn.;
**Jim Fechheimer, Glen Head, N.Y.*

"Somewhere, My Love, We Will Be Hanging Ten"—Yuri
"Little Old Lady From Vladivostok"—Mme. Zhivago
"Itsy Bitsy Teeny Weeny Yellow Polka Dot Babushka"—Lara
"Surfin' USSR"—Company
T. Nash, Winston-Salem, N.C.

"Thistles on Her Trousseau"—People of Yonville
"Look at Me, I'm Madame B!"—Emma
"Get Her"—Leon, Rodolphe, Charles*
"Rainy Night in Rouen"—Emma and Scottish Dream Ballet
"You All Make Me Sick"—Emma
Harry Boardmore, N. Brunswick, N.J.
**Charles Wyatt, Oslo, Norway*

And Honorable Mention to:

"Honey, I'm Home"—Agamemnon
Alisa T. Kiefer, N.Y.C.

"Decisions, Decisions"—Solomon
"Mess o' Pottage, Pot o' Message"—Isaac, Esau, Jacob
"Still Life With Fruit"—Eve, Serpent
"I'm Not Heavy, I'm Your Brother"—Joseph and the Boys
"Take One and Call Me"—Moses
Matthew A. Berman, Upper Montclair, N.J.

"I'm Back"—Jessica
"That's How We Do It in Maine"—Cabot Cove Townsfolk
"The Bicycle Song"—Jessica
"Without a Clue, What'll I Do"—Seth, Amos, Jessica
"Back Next Year"—Jessica
Richard Schwartz, Madison, Wis.

"I Hate Spunk"—Mr. Grant
"Hey, Mare"—Rhoda
"Breakfast in Bed"—Sue Ann
"5,000 Watts"—Ted
"The 'M' in Minneapolis is Y-O-U'—Murray and Newsroom
Mary Lou Smith, Grand Rapids, Mich.

"Piece by Piece, Putting It Together"—Buffalo Bill
"Hey, There's a Moth in Her Mouth"—Clarice*
Thomas Gitto, Staten Island, N.Y.;
**Shane Perez, N.Y.C.*

"My Mama Done Ptolemy"—Cleo
"It's Only a Papyrus Moon"—Antony
"Let's Win One for Agrippa"—Octavius, Lepidus
"Hey, Look Me Over"—Antony
"B-A-D-D- A-S-P-P, Bad Asp"—Cleo
Louise Jackson, Somerset, Mass.

"Can't We Get Some Ice Cream First?"—Lolita
Jessica Schneebaum, N.Y.C.

"I Lie Here Imprisoned Behind Iron Bars, and Long for Mercedes, My Love, Not the Cars"—Edmond
"And You Won't Have to Declare a Cent"—Abbe
"Do the Mambo, Do the Twist-O, for the Count of Monte Cristo"—Ballroom Guests
Charles Lubetkin, Springfield, N.J.

"If I Were a Hit Man"—Michael Corleone
"We're Going to the Mattresses, They're Sleeping With the Fishes"*—Entire Company
M. Votta, N.Y.C.
**Stephen Chasanoff, N.Y.C.*

"G-I Double L-I-G-A-N Spells Gilligan"—Professor and Ensemble
"If He's the First Mate, I'd Hate to See the Second"—Ginger
Craig Wolfson, Spring Valley, N.Y.

"The Loon Lullabye"—Ethel
"I'm an SOB, but I'm Me"—Norman
"A Back Flip for Dad"—Chelsea
"I Wanna Suck Face, but I'm Stuck in This Place"—Billy*
"You're My Knight in Shining Armor"—Ethel
Mark Kirby, Lake City, Fla.
**similarly: Susan McLellan, N.Y.C.*

"Here's Atticus"—Townspeople
"I'm Going as a Ham"—Scout (with Dill and Jem)
"He Busted Up My Chiffarobe"—Mayella Ewing
"Boo Who?"—Arthur Radley*
Brian Yapko, Granada Hills, Calif;
**Richard Planck, East Grand Rapids, Mich.*

"I Don't Know What He Does for a Living, but I Sure Love Living With Him"—Mrs. Gotti
Helen Rosenbaum, N.Y.C.

"Don't Cry for Me, Oklahoma"—Ma Joad
"I'm Gonna Wash That Dust Right Outta My Hair"—Rose of Sharon
Candy Zakrzewski, Kearny, N.J.

"Glaucus Visited Vesuvius and All I Got Was This Lousy Toga"—Iona
"Gladiator Baiters"—Glaucus and Clodius
"Lions and Tigers and Christians, Oh, My"—Lydon and Olinthus
"Was That the Volcano or Are You Just Glad to See Me?"—Glaucus and Iona
"Ciao, Ciao, Pompeii"—Entire Cast
Anna Lambiase, Brooklyn

"Living Alone and Liking It"—Emily
"Lord, That Rhymes"—Emily
"Belle of the Ball"—Emily
"Big A, Little M, Little H, Little E, Little R, Little R, S-T"—Emily
"Belle of the Ball (Reprise)"—Emily
Larry Laiken, N.Y.C.

"Can't This Be Our Little Secret?"—Arthur Dimmesdale
Louis B. Raffel, Northbrook, Ill.

"Call Me Ish, My Game Is Fish"—Ishmael*
"Whistle While You Flense"—Ishmael, Crew of the *Pequod*
"Doin' the Widow's Walk"—Merry Villagers
"It's Politically Incorrect to Kill Me"—Great White Whale**
Joe Clonick, N.Y.C.;
**Tom Frenkel, Sunnyside, N.Y.;*
***Charles Almon, Brooklyn*

"There is Nothing Like a Thane"—Chorus
"I Enjoy Being a Churl"—Macbeth*
"Greymalkin's Gonna Clear Up, Put On a Happy Face"—Three Weird Sisters**
"Ripp'd Untimely Rag"—Macduff
"Into the Woods"—Macduff*
Howard Oboler, N.Y.C.;
**Physics Bldg,* SUNY, *Albany, N.Y.;*
***Gary Alexander, N.Y.C.*

" 'Tween a Rock and a Hard Place"—Scylla, Charybdis
"Yoo Hoo"—Sirens
Murray Bromberg, Bellmore, N.Y.

"Cruelty Tomorrow, Company Tonight" —Martha and George
"A Flop in Some Departments"—Martha, Nick*
"His Permit in His Pocket"—George
"Poof, the Magic Baby"—Honey
"A Golden Son"—Martha
Chuck Ross, Atlanta, Ga.;
Ben Morgan, Carlsbad, Calif.

"Tie Me Lemuel Down, Sport" —Lilliputians
Paula Doherty, Fall River, Mass.
sp. ment.: Barry Bellinger, Washington, D.C.

"Working for Peanuts"—Merrick
"Here's Johnny"—Dr. Treves
Shari Selke, Haledon, N.J.

"Boo"—Voice on the Battlement
"Are We Having Fun Yet?"—Gertrude, King
D. Greenberg, N.Y.C.

"Problems"—Mrs. Keller
"Don't Throw Your Lunch at Me"—Annie Sullivan
"Wawa"—Helen*
Chuck Wetzel, Syracuse, N.Y.;
**C. Blasius, Briarwood, N.Y.*

"Nothing Could Be Finer Than to Be in Asia Minor"—Agamemnon
"Oh, the Hoplites and the Helots Should Be Pals"—Achilles and Myrmidons
"The Last Time Paris Saw Me"—Helen
"A Big Wooden Horse, of Course, of Course"—Priam and Trojans
Arthur M. Litoff, Dillsburg, Pa.

"Hello, Darryl, Well, Hello, Darryl"—Dodger Fans
"Please Don't Talk About Me When You're Gone"—Dwight Gooden
Mark Wolfson, Spring Valley, N.Y.

"Hellacious Day for a Trial"—Jurors and Reporters
"Hurdy Gurdy Homo Sapiens"—E. K. Hornbeck
"Evil-ution"—Matthew Harrison Brady
"Does a Sponge Think?"—Drummond*
"Am I a Monkey's Uncle?"—Ensemble
A. D. Cover, Roxbury, Conn.;
**Merrick Talcove, Los Angeles, Calif.*

"A Suitcase Full of Dreams"—Willy
"Attention Must Be Paid"—Linda
"What Am I, Invisible?"—Happy*
Geraldine Gertz, Cheyenne, Wy.;
**Rob Schnapp, Springfield, N.J.*

"Lose Those Brows, Gain Some Charm, at My Sunny Funny Farm"—Dr. Jaquith
"Do You Really Like Me?"—Tina
"Let's Do Ask for the Moon"—Jerry, Charlotte, Tina
Martha Everds, N.Y.C.

"Feelin' Fey in Fotheringay"—Mary
"Papal Strumpet Thou Art"—John Knox
"Your Cousin Liz Should Mind Her Biz" —Darnley, Rizzio, Chorus
Richard Burke, Ho-Ho-Kus, N.J.

"We Got Trouble, Right Here in Theban City"—Mr. Oed*
"It's a Wise Child"—Oedipus
"Break the Jinx, Go See the Sphinx, You Little Minx"—Village People
"Uh-Oh"—Jocasta**
"I'm A—What?"—Oedipus
P. Stone, N.Y.C.;
**James Elward, N.Y.C.;*
***Donna Nadel, Little Neck, N.Y.;*
***Barry Cutler, Sherman Oaks, Calif.*

"Who Died and Made You King?"—Entire Second Grade Chorus
"I Know Something You Don't Know" —Tiresius
"Psst, Hey, Tommy, Oed Sleeps With Mommy"—Shepherd
"It's Funny Till Somebody Loses an Eye" —Creon
Mary R. Boland, Hicksville, N.Y.

"You Ain't Nothin' but a Nightmare"—Sir Henry Baskerville
William S. Wallace, N.Y.C.

"The Gentleman Gave Her Dope" —Dr. Hardy, Jamie, the Tyrones
David Eisner, N.Y.C.

"You're Late and Dinner's Cold"—Fanny Farrelly
"Wearing Out the Welcome Mat"—Marthe de Brancovis
"Heilpolitik and Poker"—Teck de Brancovis
"Bury This, I'll Be Back"—Kurt Muller*
Charles Librizzi, Atlantic City, N.J.;
**Frank Cassidy, Radnor, Pa.*

"I've Got Those Uncle-Killed-My-Father-Stole-the-Throne-and-Married-Mother Blues"—Hamlet
Victor Blume, Sayville, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 734, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 24. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 18 issue. Out-of-town postmarks are given three days' grace.

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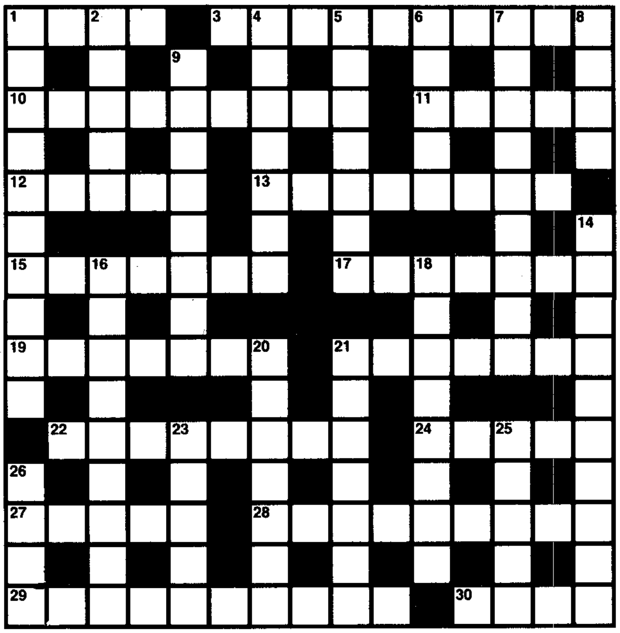
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Disagreeable jargon? (4)
3 Less hazardous job than that of the bull-fighter. (3-7)
10 Copper’s to make phone call with regard to imprisonment. (9)
11 A medal one received for working. (5)
12 The seaman’s a foot behind. (5)
13 Time foolish princess rebuffed the poet. (8)
15 Artist has to find competitive dash. (3-4)
17 I’ve collapsed in pain—carry out. (7)
19 Dog the German used for soup. (7)
21 Capacity to be satisfied. (7)
22 Authoritative relative carried ship’s timber. (8)
24 Try to look over a weightlifter. (5)
27 A contest, more or less. (5)
28 Quite enough sappers to boost the attack. (9)
29 Little creature may be filmed by the river. (5-5)
30 One superior egg. (4)



DOWN

1 Bird stealing the grain? It looks like a snake. (10)
2 Brood over a girl. (5)
4 Opening with gold, should diamonds follow? (7)
5 Girl friend heads for Pacific island. (7)
6 He needs support in return. (5)
7 Rise I have is complicated as a riddle. (4-5)
8 Right time to be all the fashion? (4)
9 Some cement left on the ground. (8)
14 Payment of bill for colonization. (10)
16 Set to work to make a small engine. (3-6)
18 Restraint shown by workman on strike. (8)
20 Italian man looks right wearing two rings and in oriental dress. (7)
21 Sweets to pass out in tins. (7)
23 Anarchist round at valued property. (5)
25 A river flowed through the island. (5)
26 Binding part of the leg. (4)

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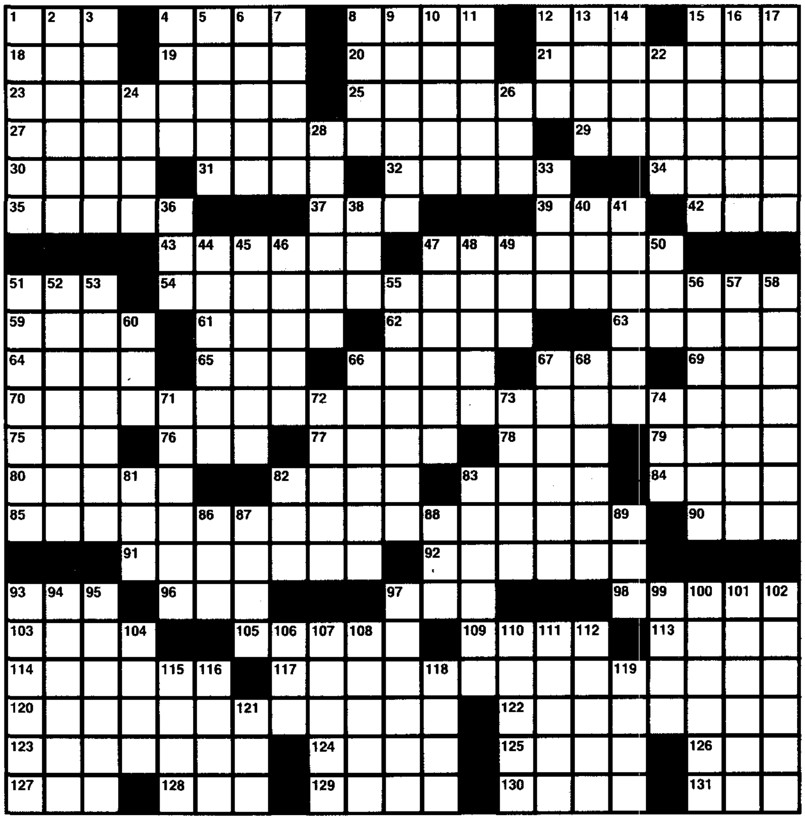
‘TAX FORMS’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Tried the cuisine
4 Sheep’s largesse
8 Ologies
12 Carte words
15 Sleeve contents
18 Good time
19 Swedish pop quartet
20 Part of “TW3”
21 African republic
23 More vitreous
25 TAXco
27 TAXi
29 Predicament
30 Against
31 Actor Connery
32 Unit of heat
34 Converse of 20-Across
35 Hornets’ homes
37 Become extinct
39 Feeling of wonder
42 Golfbag item
43 “To take arms against —— troubles”: Hamlet
47 One —— (*singly*)
51 Throng
54 TAXidermy
59 Bassoon’s kin
61 Locale of the Taj Mahal
62 “Fatha” Hines
63 Medicine Nobelist, 1969
64 Racetrack shape
65 Durocher or Tolstoy
66 Excursion: Ital.
67 Mai ——, rum drink
69 One of the networks
70 TAXpayers
75 Histrionic performer
76 Assayer’s specimen
77 It’s a laugh
78 Abner’s radio partner
79 Prefix for winkle
80 E’erlasting
82 Treat for Fido
83 Ranee’s wraparound
84 Commedia dell’——
85 SynTAX
90 UAR land
91 Twilight parties
92 Adjust beforehand
93 Pedro’s Mrs.
96 Ziegfeld’s nickname
97 Greek letter
98 Cardiologist’s study
103 Before lith or phone
105 Fabric
109 Jail-window decor
113 “Zip- —— -Doo-Dah”
114 TAX oneself
117 MeTAXas
120 ArTAXerxes
122 Poetic sunset
123 Former Soviet state
124 Bitsy’s go-with
125 —— -do-well
126 Hanoi holiday
127 Toady’s response
128 Pig’s digs
129 No different
130 Sole
131 Near-grads

DOWN

1 Native of Kabul
2 New Orleans campus
3 Plays charades
4 “Why —— Born?”
5 Secondary theater awards
6 Far from slim
7 Butterfly’s first phase
8 The seven-year problem
9 Kind of Moslem
10 Tennis contest
11 Designer’s concern
12 Hitchcock, to friends
13 Floppy
14 Fratricide victim
15 Correctly
16 Pop star Lionel
17 —— -tung
22 Leave the stage
24 Revue segment
26 Above, in odes
28 “The —— perfect day”
33 Hari of spydom
36 N. Eur. airline
38 “—— Had a Hammer”
40 Outscore
41 Iago’s wife
44 Less fresh
45 Oregon city
46 Ethnic hairdos
47 Dame Christie
48 Synagogue scroll
49 CIO’s confederate
50 Ostrich’s relative
51 Cadges
52 Forestall
53 Regatta participants
55 Nor’s correlative
56 Bowmen
57 Patrick Henry’s choice
58 More fresh
60 Lilly of pharmaceuticals
66 Polo Grounds team, once
67 Zodiac bull
68 Think highly of
71 —— action (battle area)
72 Which person’s
73 Raise the spirits
74 TAX pro
81 Lefts’ opps.
82 Spelling event
83 Scours
86 Nothing
87 Gator’s acquaintance
88 —— tree (at bay)
89 Ordinal-number ending
93 Fire-prevention bear
94 Emend
95 Ten-percenters
97 Belief in God
99 “Sidewalks of New York” start
100 Owns up
101 McGuffey’s book
102 Doctrines
104 Jason’s ship
106 Big size: abbr.
107 Root used in perfumes
108 Hard seed covering
110 “——clock scholar”
111 Poe bird
112 Pittsburgh product
115 Oxford tutors
116 The long and the short ——
118 Memorable Danny
119 Professor ‘iggins
121 See the cashier



Solutions to last week’s puzzles appear on page 132.

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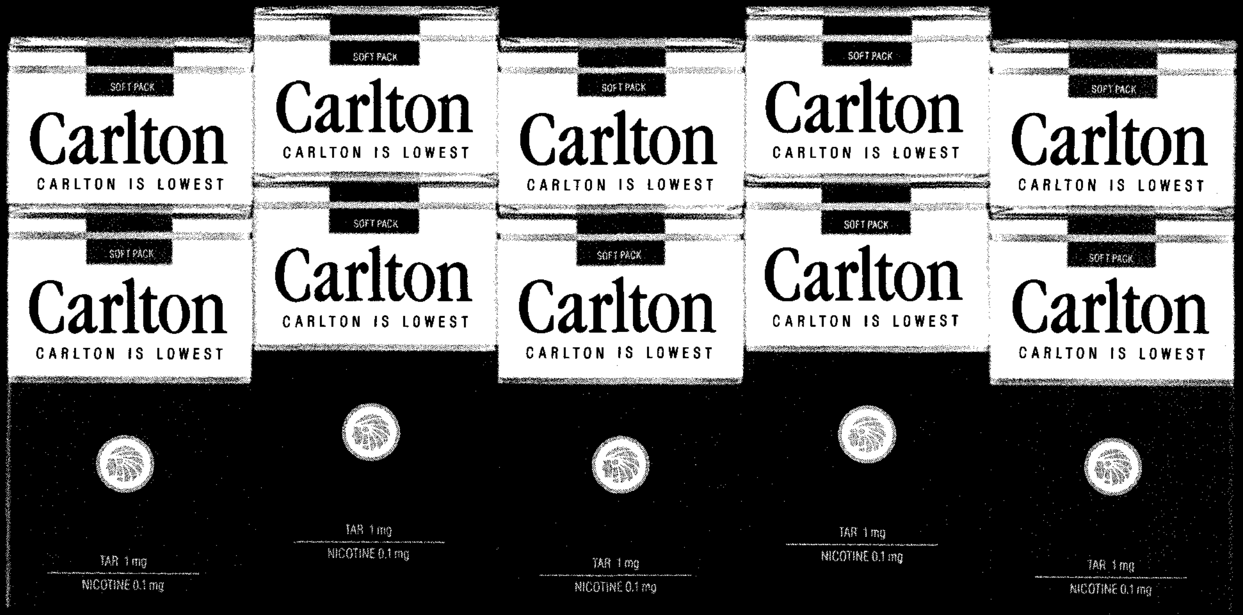
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